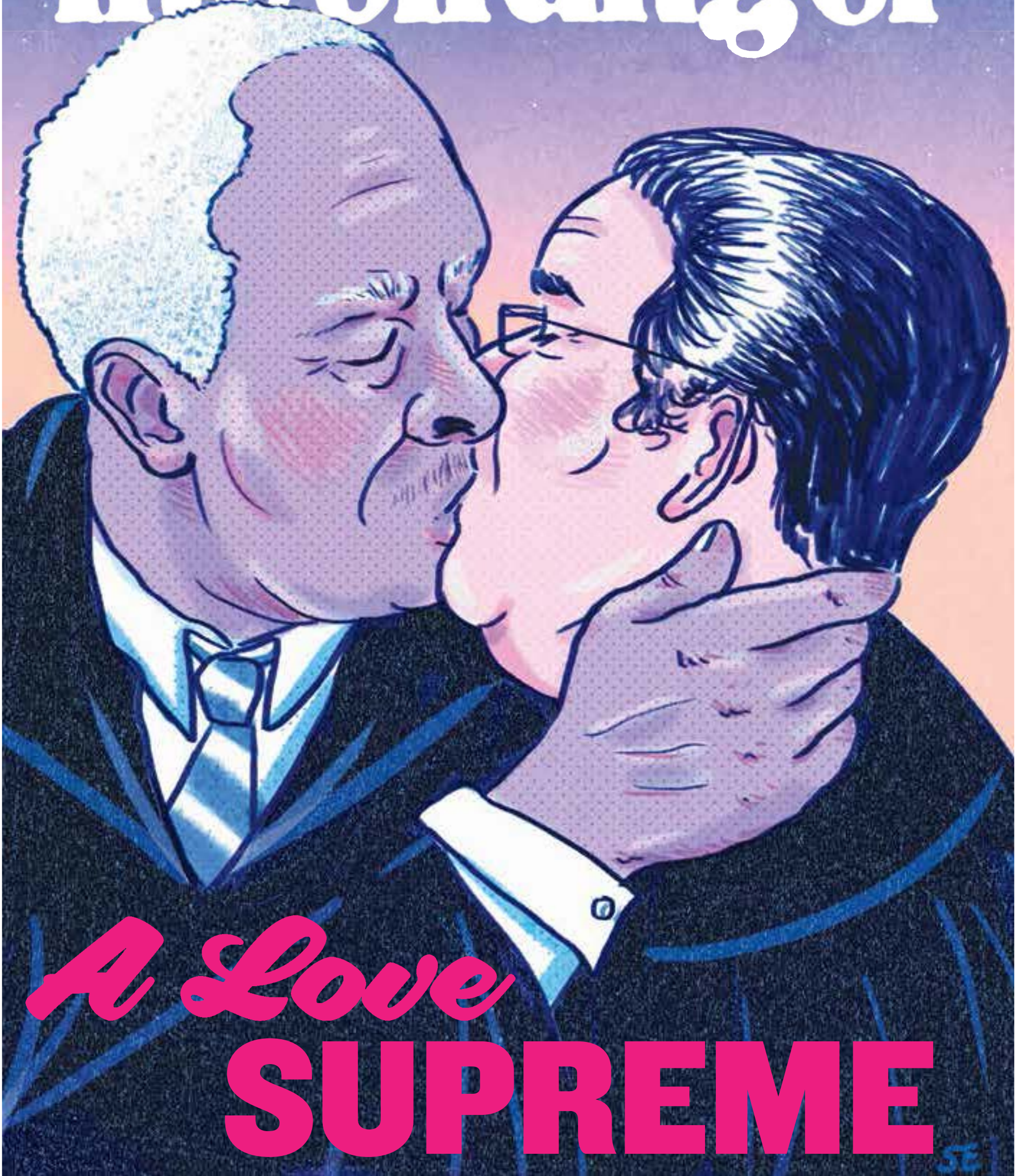


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July 1-7, 2015



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LAST DAYS

The Week in Review BY DAVID SCHMADER

MONDAY, JUNE 22 This week of affordable health care, marriage equality, and an American president at the top of his game kicked off in California, where today a superior court judge struck down the **Sodomite Suppression Act**, a proposed ballot initiative that sought to make homosexuality punishable by “death by bullets to the head or by any other convenient method.” Filed by some Bible-thumping loon for \$200, the would-be initiative was rejected as “unconstitutional on its face” by superior court judge Raymond M. Cadei, who brought a generous solemnity to what had to be one of the stupider tasks of his judicial career. “This proposed act is the **product of bigotry**, seeks to promote violence, is patently unconstitutional, and has no place in a civil society,” said Harris in a statement to BuzzFeed News. “My office will continue to fight for the rights of all Californians to live free from hatred and intolerance.” (Spoiler alert: foreshadowing.)

TUESDAY, JUNE 23 In better news, the week continued with puppies! In worse news, today concerns **puppies stuffed with drugs**. Details come from ABC News, which identified our central villain as 33-year-old Andres Lopez Elorza, a Venezuelan veterinarian accused of sending heroin from Colombia to the United



STUFFED WITH JUNK

States inside puppies. “Police said Colombian authorities discovered 6.6 pounds of heroin implanted in three puppies during a 2005 raid on a clinic the vet ran in Medellin,” reported ABC, adding that Elorza had escaped prosecution for years until Colombia’s national court authorized his extradition to the US last

I, ANONYMOUS

To submit an unsigned confession or accusation, send an e-mail to ianonymous@thestranger.com. Please remember to change the names of the innocent and guilty.

MORE LIKE XBOX ZERO

You: an Xbox One gaming lounge that should have been a gamer girl’s dream. Me: said gamer girl, who has lost faith in humanity AGAIN. I had hoped that the allure of paying for gaming good times in an awesomely quasi-futuristic setting would mean the beginning of a world where gamers and newbies sat around passing the time with violent visuals on the connected displays of Xbox Ones. No such luck. All I asked for was a bit of simple playtime, and what did I get? Some asshole (you) who had appointed himself “Don of the Games.” You handed out time slots only to those who had managed to either (A) suck ass while maintaining a “sweet” demeanor or (B) generally submit to your douche-ass authority, aka doing NOTHING and expecting everything, aka the way the world of games works. So thanks, asshole who works there. You just ruined social gaming for me.

—Anonymous

month. Today, a spokeswoman for Colombia’s civil guard announced that the puppy-stuffing vet had been arrested while attempting to hide in the northwestern town of Santa Comba.

WEDNESDAY, JUNE 24 In better news, the week continued with **Rose McGowan**, the American actor who famously passed through Seattle’s Roosevelt and Nova Alternative High Schools en route to Hollywood, where she made a name for herself in films by Brian De Palma, Quentin Tarantino, Robert Rodriguez, and Gregg Araki. Last year, McGowan made her directorial debut with *Dawn*, a short film that premiered at the 2014 Sundance Film Festival, and she’s still keeping a foot in the Hollywood actor pool, as evidenced by a tweet sent out by McGowan last week. Inspired by a note attached to a



TRUTH-TELLING ROSE

script encouraging her to audition wearing a form-fitting tank top and push-up bra, McGowan tweeted her disbelief and the words “name of male star rhymes with Madam Panchandler hahahaha I die.” Which brings us to today, when McGowan delivered another galling tweet: “I just got fired by my wussy acting agent because **I spoke up about the bullshit in Hollywood**. Hahaha. #douchebags #awesome #BRINGIT.” “I’m not trying to vilify Adam Sander,” McGowan told *Entertainment Weekly* today. “I was offended by the stupidity more than anything. I was offended by the fact that went through so many people’s hands and nobody red-flagged it. This is normal to so many people. It was probably even a girl that had to type it up. **It’s institutionally okay.**” Tomorrow, Adam Sandler and his team will distance themselves from the note, claiming to have been unaware it was sent with the script and denouncing it as “completely inappropriate.” Meanwhile, the ACLU continues its push for a state and federal investigation of Hollywood’s hiring practices, which are allegedly so stained with sexism it amounts to a civil-rights violation. Stay tuned, and you are awesome, Ms. McGowan.

THURSDAY, JUNE 25 Nothing happened today, unless you count the gratifying **Supreme Court decision upholding Obamacare**, with the Supremes voting 6 to 3 to reject the second stupid conservative challenge to the Affordable Care Act, this one predicated on some bullshit semantic premise that nevertheless could’ve resulted in more than six million Americans being left without access to health care. Thank you to the half-dozen justices who guaranteed—as President Obama put it—that “the Affordable Care Act is here to stay.”

FRIDAY, JUNE 26 Nothing happened today, unless you count the **Supreme Court voting 5 to 4 to legalize same-sex marriage in the United States**, an era-defining act that drove small-minded people to doomsday sputtering and more substantial minds to generous eloquence. “Sometimes there are days like this, when that slow, steady effort is rewarded with justice that arrives like a thunderbolt,” said President Obama. “Today should also give us hope that on the many issues with which we grapple, often painfully, real change is pos-

NEW COLUMN!

WHAT WILL YOU BOLSHIE HERETICS NEVER SHUT UP ABOUT NOW?

by The Risen Ghost of A. Birch Steen, *Stranger* Public Editor 2001–2012 and OSHA Board of Governors Member (Retired)

If you’re reading these words, two things are undoubtedly true: (1) The legal right of apostate sodomites to engage in a travesty of the sacred bonds of matrimony has been vouchsafed by the highest court in the land, and (2) I am spinning in my otherwise comfortable grave.

Congratulations, etc. You have desecrated the Constitution to an extent that outstrips the framers’ most fevered imaginings. Bully for you.

The question remains: What blessed institution will you ruin next?

I may be dead, but that doesn’t mean I take my duties as your public editor any less seriously. In addition to your so-called “marriage” victory, you’ve also succeeded in legalizing marihuana, saddling business owners with a \$15 minimum wage, and electing a socialist to the city council. Cool job, as my great grandson was fond of saying.



I was struck by the words of internet commenter JonathanLivingstonNazgul69, who wrote: “Once you can do bong rips while sucking each others dices in a church at yr own wedding, whut r u faggots going to writ about?” Expletives and neologisms aside, the point stands. Now that your years of incessant harping about so-called civil rights has paid off, what are you Bolshie heretics going to never shut up about? A few suggestions:

Pornography, though increasingly acceptable, is not yet compulsory. I also understand the ownership of property has not yet been outlawed—do I smell a special issue? And speaking of special issues, when will *The Stranger* finally get serious about every school child’s sovereign right to heroin?

These are, of course, just notions. I’m sure Keck’s cabal of poltroons will have no trouble finding some new pet cause to stump for before the water wars begin in earnest. Meanwhile, I hope you enjoy the liberties you’ve fought so hard to wrest from the cold, dead fingers of the American project. As that old queen Henry Luce once said, “I’m sure Sodom and Gomorrah was a grand old party, too.”

Never forget: I’m watching you.

A. Birch Steen served as ombudsman of *The Stranger* from 2001 to 2012. He died of a stroke upon learning that associate editor Eli Sanders had won a Pulitzer Prize.

sible. Shift in hearts and minds is possible. And those who have come so far on their journey to equality have a responsibility to reach back and help others join them, because for all of our differences, **we are one people**, stronger together than we could ever be alone.” To cement his stature as a presidential superhero, Obama then got himself to the memorial of Reverend Clementa Pinckney, one of the nine black churchgoers gunned down last week



ONWARD

in Charleston, South Carolina. At today’s Charleston service, Obama delivered a bracing sermon-speech (complete with organ-blast punctuation) that honored the unique role of the church in the lives of black Americans, blasted both violent and subtle racism, and called for gun control, then **began singing “Amazing Grace”**—the first few bars a cappella, the rest with the backing of a galvanized congregation. The day ended with the White

House lit up like a rainbow wedding cake and right-wing conservatives twisting themselves in knots.

SATURDAY, JUNE 27 The week continued with a story that already sounds like a heroic folktale that will be passed down for generations: **the saga of Bree Newsome**, the 30-year-old woman who, mere hours before a pro-Confederacy rally on the grounds of the South Carolina state capitol, shimmied up the capitol’s 30-foot flagpole and **snatched down the goddamn Confederate flag**. Upon returning to the ground with the flag in hand, the heroic Newsome was arrested, released on bond, and promptly and properly lionized on the internet.

SUNDAY, JUNE 28 The week ended with a cool and blissful **Pride Sunday in Seattle** and some closure in that three-week-old **prison-escapee saga in New York**. As readers may recall, convicted murderers David Sweat and Richard Matt were found missing from a maximum-security prison in upstate New York on June 6 and remained at large until this week, with Friday bringing the fatal shooting of Matt by federal agents and today bringing the nonfatal shooting and apprehension of Sweat. The end. ■

Send hot tips to lastdays@thestranger.com and follow me on Twitter @davidschmader.

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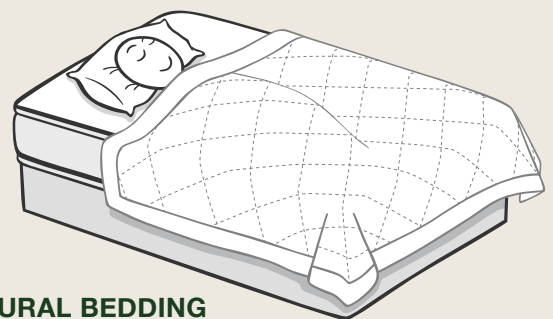
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NEWS



ALEX GARLAND

CHIEF KATHLEEN O'TOOLE *She says she has "no trouble" with the idea of firing bad cops. The proof should arrive this month.*

Time to Get Rid of the Seattle Police Department's Bad Cops

Police Chief Katheen O'Toole Says She's Willing to Dismiss Problem Officers. One Big Test of That Willingness Is Coming Right Up.

BY ANSEL HERZ

The last time a Seattle police chief tried to fire one of the city's 1,300 officers for using excessive force, the officer got his job back through a special tribunal stacked two-to-one with police. That was seven years ago.

The tribunal's ruling is a chilling read. According to the report, officer Donald George approached a colleague's patrol car on April 10, 2007. A 16-year-old Somali American teenager, arrested for breaking into a car, sat handcuffed in the backseat. (*The Stranger* is not printing the teenager's name because he was a juvenile at the time.)

As George drew closer to the car, the teenager declined to answer police questions and asked for an attorney. That pissed George off, the officer admitted. He responded by placing the teenager in a "hair hold." As the teenager tried to pull away, he told police later, the officer "slammed his head into the back of the driver's seat."

Another cop, Officer David Harrington, was in the driver's seat of the car. He heard the teenager saying, "no, no, no" and the sound of something hitting the partition. The officer heard George call the young man a "piece of shit." It happened so fast that by the

time Harrington turned around, George was walking away.

The teenager cried as Harrington drove him to the precinct.

Back at the police station, Harrington began typing up a statement about the incident. The tribunal's ruling, written by arbitrator Janet Gaunt, recounts that while Harrington was typing his statement, George walked up and "said something to the effect that he would never get Harrington in trouble." Harrington came to feel that George wanted to influence his statement, and he told George the situation was making him uncomfortable. George started trying to tell his side of the story, but Harrington stopped him. When George asked to read the finished statement, Harrington declined to show it to him.

Officers who investigated the incident found that George used excessive force on

the teenager and, to boot, was untruthful under questioning. "You denied directing demeaning remarks at the suspect, and your explanations for your physical engagement with the suspect are false," wrote then-police chief Gil Kerlikowske. He terminated George's 28-year career with the department.

The Seattle Police Officers' Guild appealed the firing, and it was in the course of this ap-

peal that the case of Officer George came before the three-person tribunal, known as the Discipline Review Board. How each member voted on this case is unclear, but in the end the tribunal overruled Chief Kerlikowske's firing. Gaunt, the arbitrator whose presence on the board had been mutually agreed upon by the SPD and the officers' guild, said that the "hair hold" represented unnecessary force and that George should have simply walked away when the teenager declined to speak with him. But Gaunt decided there wasn't enough evidence to substantiate the other allegations—that George had been dishonest or that he pressured Harrington to change his story. Gaunt ordered a 30-day suspension instead of his termination and directed the SPD to pay the officer \$75,000 in back wages and benefits.

It's cases like this that officials at SPD quietly point to when they attempt to explain why more officers haven't been fired over the years. Even in circumstances that seem unambiguous and offensive to the average citizen, officers can appeal their firing through the union and get their jobs back. George had a long and storied disciplinary record beyond the 2007 incident—according to the *Seattle Times*, he was nicknamed "Diamond Don" for allegedly stealing a ring from a dead body in 1986. (He reportedly denied the allegation.) But even he couldn't be gotten rid of, and is now in his 36th year on the force.

Soon, police chief Kathleen O'Toole will need to decide what to do with Officer Cynthia Whitlatch. The chief placed Whitlatch on paid leave in January pending an investigation after *The Stranger* reported on her

apparent racial profiling of an elderly African American veteran and her racist remarks in a Facebook post in 2014. The results of that investigation are due from the Office of Professional Accountability by July 27 at the latest. ►

Real reform at the SPD, argues attorney Cleveland Stockmeyer, would involve actually identifying the multiple bad apples who've engaged in excessive force over the years, and then firing them.

peal that the case of Officer George came before the three-person tribunal, known as the Discipline Review Board. How each member voted on this case is unclear, but in the end the tribunal overruled Chief Kerlikowske's



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Many believe Whitlatch should have already been fired. "There's no way you're going to give us a remedy short of terminating her from the police department," said Seattle-King County NAACP president Gerald Hankerson in a February interview. "We've seen the evidence of her mind-set, how she feels about people of color... I want the mayor and the city to send a message to all the officers by terminating this officer."

O'Toole, who marked one year with the department in June, says she's more than willing to fire problem officers. "I have no trouble whatsoever making those decisions," she told *The Stranger*. "If people deserve it, of course." She also pointed out that in every instance during her tenure thus far, she's accepted the recommendations of the Office of Professional Accountability after it has finished investigations of officers alleged to have behaved inappropriately. (In order to fire an officer, the chief is required to have just cause, which can only be determined by an investigation by the OPA.) OPA director Pierce Murphy declined to comment on the chief's approach to disciplining cops. But, as

Does O'Toole need to crack the whip? "Oh, absolutely," says King County sheriff John Urquhart.

O'Toole noted, "There is a set of serious cases in the pipeline." Presumably, the case of Officer Whitlatch is one of the "serious cases" she's waiting to hear from the OPA about.

When it comes to terminations, O'Toole could go well beyond Whitlatch. Seattle civil rights lawyer Cleveland Stockmeyer has represented clients who've sued the department and won settlements from the city for mistreatment. The officers involved, however, haven't been fired. He's calling on O'Toole to root out and dismiss all officers who've engaged in excessive force. In 2011, Stockmeyer points out, the Department of Justice found that Seattle police officers used excessive force in approximately 20 percent of all cases. The DOJ didn't name the officers who carried out that excessive force, but it did find that just 20 officers accounted for 18 percent of all force incidents in 2010. Three years later, more than 120 officers attempted to block new rules on use of force—Whitlatch and Officer Eugene Schubeck, on whose behalf the city just paid out nearly \$2 million to settle an excessive-force lawsuit, among them. Clearly, there are more problem officers to deal with than just Whitlatch.

Real reform at the SPD, Stockmeyer argues, would involve combating the pattern of excessive force by actually identifying the multiple bad apples who've engaged in excessive force over the years, and then firing them. "The thing about bad apples is, you have to remove them from the barrel," he said. "If you don't get rid of them, pretty soon the whole barrel is tainted, from the bottom to the top. And the distinction between good apples and bad apples is lost."

Suppose Chief O'Toole wanted to fire all of the officers, dating back to 2011, who she believes have used excessive force. What about the power of the union to overturn her decisions?

There are two answers to this question: First, O'Toole needs the city to bargain hard with SPOG, the police union, this year, and in doing so, scrap the Discipline Review Board—the body that gave George his job back. Union appeals of decisions she makes should be routed through a single neutral body, rather than a special tribunal stacked two-to-one with

police. The Community Police Commission (a civilian review board) and the OPA auditor firmly agree on this point. It's up to the city, and specifically Mayor Ed Murray, to deliver. If he does, that will strengthen O'Toole's hand.

Second, however, is that O'Toole simply needs to fire officers who deserve to be fired, period. Amid all the talk of reforming police departments across the country, vesting civilian boards with the power to fire cops isn't in the cards—not the federal government's cards, at least. That power, ultimately, rests with individual police chiefs.

We don't need to look far for a chief with a track record of fully exercising that power. King County sheriff John Urquhart's office is in downtown Seattle, right down the block from O'Toole's. In the past year alone, according to public records, the sheriff has fired seven of his deputies, out of a force of 684—dismissing about 1 percent of his sworn personnel.

So far, O'Toole has presided over the sudden ends of the careers of three officers, out of a total of about 1,300. One of those officers, Peter Leutz, was fired for hitting on women using information he'd gleaned from investigations. Another officer, Eric Smith, resigned after being indefinitely suspended when he was charged with child molestation. And parking enforcement officer Jamaal Sommer resigned "in lieu of termination" after being charged with incest. If you count all of these cases as "firings," that's a firing rate for O'Toole of 0.2 percent.

Urquhart, who campaigned on a platform of rooting out bad cops and corruption at the sheriff's department, relishes the chance to talk about his disciplinary process. (He's elected, unlike O'Toole, who's appointed.)

"The culture of an organization reflects whoever's at the top," Urquhart said gruffly in an interview. "I want this process to reflect me and what I think is important. Since I was elected, I get to make the rules."

That culture, Urquhart said, is one that doesn't "tolerate BS." He's fired officers for dishonesty, racist and homophobic text messages, and improperly using parking passes. He said he knows the firings tend to piss off the union that represents the rank-and-file officers and may affect morale. But what's worse, in his view, is having a substandard employee get away with stuff and drag down other cops and the department as a whole. Urquhart said when he makes a decision to fire someone, "it doesn't concern me whether I lose or win at arbitration." Many of the officers he's fired throughout his term so far can still appeal—some of them are doing so, in fact—and possibly win their jobs back. But that's a risk he's willing to accept head-on.

I asked Urquhart if he is effectively "cracking the whip" at the sheriff's department. That phrase wasn't mine, though. It comes from SPOG president Ron Smith, who complained last year that Jim Pugel, a former interim Seattle police chief, "was trying to jockey for the permanent job and crack the whip... people have to realize that cops have due process rights just like anyone else." Smith has vowed to fight in labor negotiations against any attempt to abolish the Discipline Review Board, and he declined to answer directly when asked whether O'Toole has fired enough officers given the continuing problems with officer behavior within the SPD. "As you well know," Smith wrote in an e-mail, "discipline must be for just cause. In the instances the chief has terminated officers, there was sufficient just cause."

For his part, Urquhart said yes, he's undoubtedly cracking the whip. Last year, he installed Pugel—pushed out of the SPD after Mayor Ed Murray's election—as his number two in command.

Does O'Toole need to crack the whip at the SPD? "Oh, absolutely," Urquhart said. "You won't have time for 'Seattle nice' when decisive action is required." ■

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The Famous (and Not-So-Famous) Writers I Met While Working at Hugo House

And the Writing Advice They Gave Me



JAMES YAMASAKI

by Brian McGuigan

During the 10 years I worked at Hugo House, the second largest writers' center in the country, I met hundreds of writers, from nobodies who have always been somebodies in their own minds to best-selling authors your aunt's book club has read.

I started at Hugo House as a 22-year-old intern who couldn't get into an MFA program and worked my way up to program director, holding other positions along the way. Whatever an MFA would have taught me about writing, I like to think I got from Hugo House, and I didn't have to take out any student loans or read undergrad papers on the meaning of the black page in *Tristram Shandy*.

More than a year ago, I left Hugo House to write a book of my own. Sometimes I miss those days, though. The stories alone made the 60-hour workweeks—half of which were spent hungover—worth it. Here are a few of my favorite stories. Everything is true, but everyone remains anonymous because, in all honesty, maybe I'll need a blurb from one of these writers when my book is finished.

The Ex-Weather Underground Feminist Poet

It was my first big event, and I was in charge of “taking care” of the writers. I had visions of Raymond Carver and John Cheever shotgunning bottles of wine and giving me swirlies in the bathroom. That would have been more exciting than what

I actually did: make name tags, stuff programs, order lunch, things no one else wanted to do.

My boss asked me to schedule the Ex-Weather Underground Feminist Poet's flight. The Ex-Weather Underground Feminist Poet didn't have e-mail—didn't believe in the stuff—so I had to call her.

The problem was, whenever I did, she never answered. She lived on the East Coast, three hours ahead. Every morning, I dialed her—and no luck. Of course, the poet who didn't believe in e-mail also didn't have voice mail.

One day I tried her late at night, and she picked up around the 15th ring. She didn't say hello. The ringing just stopped, and the line clicked on. I could hear her breathing, a beautiful whisper, the breath you'd expect a poet of her caliber to take. ►

I was ready to talk about anything—couldn't we talk about her poems?—but I was not ready to talk about her nude sleeping habits.

The Author Behind the Greatest Literary Hoax was a bomb. She rambled onstage for almost two hours. It was my biggest failure at Hugo House.

◀ “Hello? Is this the Ex-Weather Underground Feminist Poet?” I asked, using her actual name.

“Who wants to know?”

I introduced myself, said where I was calling from, and explained that I’d already booked her ticket, an early flight, nonstop, because I couldn’t get ahold of her.

“That won’t work,” she said. “Because I sleep naked.”

Suddenly I felt uneasy. I was ready to talk about anything—couldn’t we talk about her poems?—but I was not ready to talk about her nude sleeping habits. I didn’t know what to say. I tried to change the subject, but she interrupted me.

“I have a medical condition. I have to sleep naked and bathe every morning.”

I didn’t understand how sleeping naked meant she couldn’t take an early flight. Wouldn’t that mean she’d need *less* time to get ready? She wouldn’t have any clothing to take off in the morning! I didn’t argue that point.

Instead, I mentioned the ticket was nonrefundable.

“Would a doctor’s note help?” she asked.

I ended up talking the airline into a partial refund, and months later, at Hugo House, I met the Ex-Weather Underground Feminist Poet during a break. She was eating a sandwich. I asked her how the flight was, and just as I did, a slice of tomato slipped from between the slices of bread and fell on the carpet. I reached for the tomato, but she beat me to it. How come she didn’t answer the phone that fast? Then she dangled the thing over her mouth like a dog treat before dropping it in and swallowing it in one bite. The whole time she stared straight into my eyes with a confidence I envied. It made me thankful I’d changed her flight.

The Drunk Memoirist

The event with the Ex-Weather Underground Feminist Poet also featured the Drunk Memoirist. She and I had e-mailed and talked on the phone a few times before she arrived, but when she got to Hugo House, she had no clue who I was. That changed as soon as I brought her a glass of whiskey. By the time she finished the second one, she recognized me from somewhere. She was sure she knew me.

“Maybe it was in another life,” she said without a hint of sarcasm.

I hadn’t read the Drunk Memoirist’s work, but once we met, it was all I could read. She lived what I thought the writer’s life was—what I at 23 thought writing was all about, drinking and loving and suffering. She was also the first author who took an interest in me and asked about my work, what I dreamed of writing someday. She made me feel like a real writer, not some depressed kid grasping for meaning by writing knockoff Bukowski poems. I’ll never forget the last thing she said to me before she stumbled off that night: “Fail better.”

Four years later, after I learned that it wasn’t her line but Beckett’s line, the Drunk Memoirist killed herself. She

jumped off the bleachers of a college football stadium near where she lived. Reading the obit, I wondered if that was the price of greatness, and if it was, could I do it?

The Young Writer, Rejected

Every writer has been the Young Writer, Rejected—a twentysomething with a Moleskine, a dog-eared copy of *Jesus’ Son*, and a dream. In this case, the writer sent me an irate e-mail after we rejected him from a fellowship program. I recognized his name as someone Facebook suggested to me I might want to friend. I had no clue who he was. He knew who I was, though: an elitist MFA’er “shunning lower-class writers of quality fiction” and “condemning this country to a literary future of Jonathan Franzens and, God help us!, David Foster Wallaces.” Nothing could be further from the truth, obviously. If his work sample had been as compellingly written as his e-mail, he might have actually received the fellowship. Facebook hasn’t suggested we become friends since.

The Critically Acclaimed Writer You Probably Haven’t Read but Should

Of all the writers I got to meet, I was most starstruck when I met him. Like me, he grew up in Queens, was abandoned by his father, and struggled with his weight—and still he’d made it in the literary world.

I picked him up at the airport myself, a task usually given to interns, and took him out for drinks after the event. I wanted to get to know him, impress him, but more than anything, I wanted him to sign my books. I owned everything he’d written. When I finally had the nerve to ask, he signed each dutifully, joking that I should start a fan club, until he got to the last book in the pile, his latest in hardcover. He opened the book and half the pages were chewed up.

“Didn’t like this one?” he said.

It took me a moment to remember my puppy Lulu had gotten into my books.

“Oh, that was my dog,” I said. “I’m sorry.”

“Critics,” he said. “That dog’s tougher than Michiko.”

The Author Behind the Greatest Literary Hoax

I was introduced to the Author Behind the Greatest Literary Hoax through the Editor of the Alt-Weekly That Put Tao Lin Dressed as Franzen on Its Cover. He had been talked into the event by the Small Press Editor from the City That Thinks It’s Cooler Than Seattle but Isn’t. Minutes after the editor connected us by e-mail, I got a call from the author. We were on the phone for more than an hour. In that time, I said maybe a dozen words. She didn’t just tell me her side of the story—she told me her whole story. Born in Brooklyn. Raised in group homes. Worked her way up writing anything. The books came. Then the celebrities. The controversy. (She’d never call it a hoax.) The lawsuits. A memoir was

forthcoming now that she had settled with a production company that had initiated legal action against her over the controversy.

In the meantime, this was what she wanted to bring to Hugo House: the truth.

For some reason, I thought it was a good idea. For some reason, the Editor of the Alt-Weekly That Put Tao Lin Dressed as Franzen on Its Cover thought it was a good idea, too. We were wrong.

The Author Behind the Greatest Literary Hoax was a bomb. She rambled on-stage for almost two hours, as if the more she spoke, the more we'd be badgered into believing her. People walked out. Some demanded their money back. It was my biggest failure at Hugo House.

The next morning, she showed up with a gym bag. She hugged me and explained that she usually touched people's crotches she wasn't sure of but didn't have to do that with me because I was "a kid from Brooklyn like her." (I'm from Queens.) Then she reached in her bag and handed me a pair of tighty-whities, except they were orange. Tighty-oranges.

"For all your hard work," she said.

Then she asked about covering her travel expenses. I said we needed a receipt, and we'd put a check in the mail. The next day, she called. Again, I asked for the receipt. After that, she e-mailed daily. She didn't send the receipt, but she sent e-mails. She left voice mails. She Facebook messaged me so many times that I had to block her.

Some weeks later, the receipt came, and we put a check in the mail. I still have the underwear. I've only worn them when dared.

The Best-Selling Literary Novelist

I was at a conference in Portland when the Best-Selling Literary Novelist asked to borrow some money. He's one of my favorite authors, someone who's taught and read at Hugo House a number of times. Earlier that day, we'd bumped into each other right after a phone meeting with my agent where she basically said my manuscript was absolute shit. The Best-Selling Literary Novelist could tell something was wrong. When I explained what happened, he put a hand on my shoulder and told me a story about Houdini.

In the story, Houdini performed a magic trick where he jumped into a frozen lake through a hole in the ice handcuffed with an anvil tied to his legs. Nobody knew, but he had a key hidden on him. As soon as he'd sunk far enough, he unlocked himself and swam up. Magic. But while Houdini was underwater, he drifted away from the hole, and when he reached the surface, there was a thick layer of ice. He tried to break it but couldn't. So he paddled along, taking in pockets of air between the ice and the water until he finally found the hole.

The Best-Selling Literary Novelist said that's what being a writer is like: You drift along, sucking in air bubbles—publications, grants, residencies—trying to stay alive until you find the hole in the ice. At the time, it was a story I needed to hear.

Later, when I ran into him again, he had the same desperate look in his eyes as

I had that morning.

"Brian, do you have a few bucks? I just ordered a pizza, but I'm short."

I opened up my wallet and forked over all the cash I had, five or six bucks.

"You have the number-one book on the *New York Times* best-seller list, and you're asking me for money?"

"What?" he shot back. "You think I made anything off that?"

Together we stared into the distance waiting for the delivery guy to show.

The Best-Selling Dog Novelist

I asked the Best-Selling Dog Novelist, along with the Prolifically Brilliant Lesbian Small Press Author and the Guy Who Broke the Internet with That Essay About MFA Programs, to speak to a group of young writers. The three of them discussed process, agents and editors, and the secrets of the publishing industry. At the end, there was time for questions. One of the young writers wanted to know what the authors were working on now.

As soon as the question was asked, the Best-Selling Dog Novelist took a deep breath and went on a rant. He was tired of being known for writing a dog novel. He'd written a couple of books before then, quote unquote literary novels. That's what he wanted the book he was working on now to be, but all his publisher wanted was another dog book. Either way, he was keeping the advance.

"What the fuck," he said. "Maybe I'll write a cat book next."

The Prolifically Brilliant Lesbian Small Press Author rolled her eyes and slapped her hand on the table.

"Oh, come on! I've written 17 books. Do you know how much I got in advances? Nothing. Let's be honest with these kids. The reality is a majority of writers don't make any money. None. At all."

The argument spun out from there: money, big house versus small press publishing, goals and aspirations. Both of the writers had their points. But this wasn't a normal panel—they were going at it. The Guy Who Broke the Internet with That Essay About MFA Programs was sitting between them. A fleck of spit from one of their mouths landed on the table in front of him. He leaned back in his chair and smiled.

Finally, while packing up his things, the Best-Selling Dog Novelist said, "Every writer wants to write the Next Great American Novel. I haven't done it. I may never do it. But when I sit down at my desk, you better fucking believe that's what I'm trying to do. What editors want, what publishers want, what readers want, that's out of my control."

It's still some of the best writing advice I've ever heard. ■

Brian McGuigan is the cofounder/curator of Cheap Wine & Poetry and Cheap Beer & Prose, which happen at Hugo House. The next one happens September 24 at 7 p.m. He's currently at work on a memoir. Follow him on Twitter @iambrianwithani.

*The Best-Selling
Dog Novelist
took a deep
breath and went
on a rant.
He was tired of
being known for
writing
a dog novel.*





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It Is Accomplished

A Reflection on a Momentous Occasion

BY ANDREW SULLIVAN

As Gandhi never quite said, “First they ignore you. Then they laugh at you. Then they attack you. Then you win.”

I remember one of the first TV debates I had on the then-strange question of civil marriage for gay couples. It was *Crossfire*, as I recall, and Gary Bauer’s response to my rather earnest argument after my *New Republic* cover story on the matter was laughter. “This is the loopy idea ever to come down the pike,” he joked. “Why are we even discussing it?”

Those were isolating days. A young fellow named Evan Wolfson who had written a dissertation on the subject in 1983 got in touch, and the world immediately felt less lonely. Then a breakthrough in Hawaii, where the state supreme court ruled for marriage equality on gender-equality grounds. No gay group had agreed to support the case, which was regarded at best as hopeless and at worst as a recipe for a massive backlash. A local straight attorney from the ACLU, Dan Foley, took it up instead, one of many straight men and women who helped make this happen. And when we won, and got our first fact on the ground, we indeed faced exactly that backlash, and all the major gay-rights groups refused to spend a dime on protecting the breakthrough... and we lost.

In fact, we lost and lost and lost again. Much of the gay left was deeply suspicious of this conservative-sounding reform, two-thirds of the country was opposed, the religious right saw in the issue a unique opportunity for political leverage—and over time, they put state constitutional amendments against marriage equality on the ballot in countless states and won every time. Our allies deserted us. The Clintons embraced the Defense of Marriage Act, and their Justice Department declared that DOMA was in no way unconstitutional the morning some of us were testifying against it on Capitol Hill. For his part, President George W. Bush subsequently went even further and embraced the federal marriage amendment to permanently ensure second-class citizenship for gay people in America. Those were dark, dark days.

I recall all this now simply to rebut the entire line of being “on the right side of history.” History does not have such straight lines. Movements do not move relentlessly forward—progress comes and, just as swiftly, goes. For many years, it felt like one step forward, two steps back. History is a miasma of contingency, and courage, and conviction,



KELLY O

I think of the gay kids in the future who, when they figure out they are different, will never know the deep psychic wound my generation lived through.

tion, and chance.

But some things you know deep in your heart: All human beings are made in the image of God, their loves and lives are equally precious, and the pursuit of happiness promised in the Declaration of Independence has no meaning if it does not include the right to marry the person you love and has no force if it denies that fundamental human freedom to a portion of its citizens. In the words of Hannah Arendt:

The right to marry whoever one wishes is an elementary human right compared to which “the right to attend an integrated school, the right to sit where one pleases on a bus, the right to go into any hotel or recreation area or place of amusement, regardless of one’s skin or color or race” are minor indeed. Even political rights,

like the right to vote, and nearly all other rights enumerated in the Constitution, are secondary to the inalienable human rights to “life, liberty, and the pursuit of happiness” proclaimed in the Declaration of Independence; and to this category the right to home and marriage unquestionably belongs.

This core truth is what US Supreme Court justice Anthony Kennedy affirmed last week, for the majority: Gay people are human. I wrote the following in 1996:

Homosexuality, at its core, is about the emotional connection between two adult human beings. And what public institution is more central—more definitive—of that connection than marriage? The denial of marriage to gay people is therefore

not a minor issue. It is the entire issue. It is the most profound statement our society can make that homosexual love is simply not as good as heterosexual love; that gay lives and commitments and hopes are simply worth less. It cuts gay people off not merely from civic respect, but from the rituals and history of their own families and friends. It erases them not merely as citizens, but as human beings.

We are not disordered or sick or defective or evil—at least no more than our fellow humans in this vale of tears. We are born into family, we love, we marry, we take care of our children, we die. No civil institution is related to these deep human experiences more than civil marriage, and the exclusion of gay people from this institution was a statement of our core inferiority not just as citizens but as human beings. It took courage to embrace this *fact* the way the Supreme Court did last week. In that 1996 essay, I analogized to the slow end to the state bans on interracial marriage:

The process of integration—like today’s process of “coming out”—introduced the minority to the majority, and humanized them. Slowly, white people came to look at interracial couples and see love rather than sex, stability rather than breakdown. And black people came to see interracial couples not as a threat to their identity, but as a symbol of their humanity behind the falsifying carapace of race.

It could happen again. But it is not inevitable, and it won’t happen by itself. And, maybe sooner rather than later, the people who insist upon the centrality of gay marriage to every American’s equality will come to seem less marginal, or troublemaking, or “cultural,” or bent on ghettoizing themselves. They will seem merely like people who have been allowed to see the possibility of a larger human dignity and who cannot wait to achieve it.

I think of the gay kids in the future who, when they figure out they are different, will never know the deep psychic wound my generation—and every one before mine—lived through: the pain of knowing they could never be *fully* part of their own family, never be *fully* a citizen of their own country. I think, more acutely, of the decades and centuries of human shame and darkness and waste and terror that defined gay people’s lives for so long. And I think of all those who supported this movement who never lived to see this day, who died in the ashes from which this phoenix of a movement emerged. This momentous achievement is their victory, too—for marriage, as Kennedy argued, endures past death.

I never believed this would happen in my lifetime when I wrote my first of several *National Republic* essays and then my book, *Virtually Normal*, and then the anthology and then the hundreds and hundreds of talks and lectures and talk shows and call-ins and blog posts and articles in the 1990s and 2000s. I thought the book, at least, would be something I would have to leave behind me—secure in the knowledge that its arguments were, in fact, logically irrefutable, and it would endure past my own death, at least somewhere. I never for a millisecond thought I would live to be married myself. Or that it would be possible for everyone—everyone in America.

But it has come to pass. All of it. In one fell, final swoop.

Know hope. ■

Originally posted by Andrew Sullivan at the Dish.

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JULY 1'Starvation Mode'
Release Party — BOOKS

When I read Elissa Washuta's first book of essays, *My Body Is a Book of Rules*, I was fascinated by the forms she chose to shape her content. To name a few: She used **real and imagined documents** to talk about her diagnosis of bipolar disorder, a reverse chronology of sexual partners to talk about sex and sexual assault, and TV scripts from popular shows to talk about rape. I was also **floored by her candor**. In those essays, she let no one off the hook, especially not herself. In her new book, *Starvation Mode: A Memoir of Food, Consumption, and Control*, Washuta continues—in content and in form—to explore the **rules we place on our bodies** and the rules the culture places on us. (Hugo House, 1634 11th Ave, hugohouse.org, 7 pm, free) **RICH SMITH**

THU
JULY 2'Chiho Aoshima:
Rebirth of the World' — ART

A typical movie passes by for an hour and a half, like a river. Chiho Aoshima's video animation is the same **seven-minute tsunami** happening over and over, the devastation leading to regrowth leading to the beginning of the devastation again. But you watch it for the length of a feature film, because there's so much to take in across its incredibly **detailed 50-foot projection span**. It takes five synchronized projectors to show this new piece, and this is its world premiere. Aoshima is one of the only female artists to come out of the **"Superflat" clan** led by Takashi Murakami. This is her first solo museum show. (Seattle Asian Art Museum, 1400 E Prospect St, seattleartmuseum.org, 10 am–9 pm, \$9, through Oct 4) **JEN GRAVES**

FRI
JULY 3

DUG Dance Party — MUSIC

For the last seven years, DUG has established itself as one of Seattle's **hottest and nerdiest dance nights**. The savvy DJs who run the funk/soul/boogie/reggae event play only original vinyl copies of obscure gems in those genres, making DUG a trainspotter's paradise. They offer a bonus tonight with powerhouse soul/R&B group **Grace Love & the True Loves** performing live. This nine-piece group radiates the same passion and inspirational songwriting heard in the work of Seattle pioneers **Wheedle's Groove**. And vocalist Grace Love is becoming the Sharon Jones of the Northwest. (Lo-Fi, 429 Eastlake Ave E, thelofi.net, 9 pm, \$10, 21+) **DAVE SEGAL**



Grace Love & the True Loves

SAT
JULY 4

Independence Day Picnic — PICNIC

The evening of the Fourth of July is when people **blow shit up** and small dogs around the city lose their minds, but what to do during daylight hours? The 13th Annual Cal Anderson Park Independence Day Picnic is a pretty wonderful, actually fun, **family- and pet-friendly affair**, with things like face painting, yoga classes, a fire truck, and Hula-Hooping lessons. Come for the activities but stay for the extravaganza of classic American food like hot dogs and ice cream, a **root-beer-tasting garden**, and—best of all—a frenzied pie-eating contest. All of it is, miraculously, free. (Cal Anderson Park, 1635 11th Ave, 11 am–4 pm, free) **ANGELA GARBES**

SUN
JULY 5

Go to Foster Island — SUMMAH

It's officially summer, and that means it's time to be gettin' swims in. Foster Island is one of my favorite spots, a **grass beach with good dappled zones** and quick access to the water. Drive to the Arboretum, park in the lot, crammle up the little trail that takes you under the bridge, try not to think about what would fall on your head if you slit open the big plasticky tarp hanging there, and then, **boom!** You're in Foster Island. **Find a spot and bust out your beach activity**. Caution: This area sees a lot of boat traffic, which means you shouldn't swim out too far. But it also means you get to flip off yachts, smile at tugs, and **wave at canoes** as they make their quiet way across the bay. (2300 Arboretum Dr E) **RICH SMITH**

Customs Day Out — MUSIC/PARTY

The nightlife collective CUSTOMS invites you to **power through your liberty-induced hangover** in style, with its admirably ambitious Day Out party. Featuring a diverse set of local and national acts, the lineup eschews easy EDM bangers in favor of sounds more future-minded, intriguing, and subversive—**high-IQ booty music** unafraid of oddity. With two stages (the rooftop is what summertime dreams are made of) and 20 DJs, the all-day event promises a **tasty sampler platter of the underground**, from the melancholy slow-mo trap of Lucas to the bullet-train-sleek electro/house selections from Yung Futon. (95 Slide, 722 E Pike St, 95slide.com, 2 pm, \$10, 21+) **KYLE FLECK**

MON
JULY 6

Shellac — MUSIC

Though it has either liberated or annihilated **rock culture**, the internet has proved an oddly perfect delivery device for Steve Albini's broadsides about it. But despite a long tradition of **cranky contrarianism** rising to replace diminished creative force in aging rock dudes, Shellac—the acetic, ascetic rock band Albini maintains with bassist Bob Weston and drummer Todd Trainer—are still a reliable, if irregularly scheduled, **font of punishingly strong primary source material**. Their live show is a master class. (Tractor Tavern, 5213 Ballard Ave NW, tractortavern.com, 9 pm, \$15, 21+, July 6–7) **SEAN NELSON**

TUE
JULY 7

Add-a-Ball — PREDICTION

Because I have what some people call "the gift" or "the sight," here's what I know will happen today: **It will be sunny**. At or around noon, you will decide that you'll be damned if you're going to spend another hour doing whatever your boss/teacher/ domme expects you to do. You will set out, either strolling or on a bicycle, for a **long, slow, possibly marijuana-inflected trip** along tree-lined residential roads until you find yourself in Fremont. Then, looking for some shade and a drink, you will duck into Add-a-Ball and **play a little pinball** and a few arcade games. This afternoon won't actually solve any of your problems—but you'll feel more relaxed, which is an excellent first step. (Add-a-Ball, 315 N 36th St, add-a-ball.com, 4 pm–1 am, 21+) **BRENDAN KILEY**



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THINGS TO READ ▾

THINGS TO DO ▾



★ Fourth of July

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How will you celebrate your independence?
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All the Things to Do for Fourth of July

See *The Stranger's* online THINGS TO DO calendar for a comprehensive guide to everything happening in the city: thestranger.com/events

4th of July Festival

Well, here's a list of reasons why Auburn should be on your radar for the Fourth: "a noon bike parade, various entertainment on two stages, a kids' craft tent, an arts & craft area with over 50 artists, a car show, 10 inflatable rides, a rock wall, euro-bungy trampolines and other fun activities for children." Not sure how I feel about euro-bungy (what, we couldn't find any American bungy?) but the rest sounds great. *Les Gove Park, 910 Ninth St SE, Auburn, free, Sat July 4 at 11 am–4 pm.*

4th of July Summer Beach Party

Aston Manor throws itself—get this—a beach party! Indoors! The insanity! With beats provided by Shane Christian, Sharps, and friends. *Aston Manor, 2946 First Ave S, \$10/\$15, Sat July 4 at 10 pm.*

Amber Waves of Brain

Seattle improv vets Blood Squad (Molly Arkin, Jon Axell, Brandon Felker, and Elicia Wickstead) present an improv show that may have more of a zombie horror movie motif than a Fourth of July theme, but is touted as an Independence Day eve performance nonetheless. Ah well, yahtzee! *Annex Theatre, 1100 E Pike St, 728-0933, annex-theatre.org, \$10, Fri July 3 at 8 pm.*

Darrell's Rock N Roll BBQ

Darrell's hosts a very welcoming-sounding barbecue, featuring live music plus potato salad, chips, dips, and *free* hot dogs. You are, however, encouraged to bring something of your own to grill. *Darrell's Tavern, 18041 Aurora Ave N, 542-6688, darrellstavern.com, free, Sat July 4 at 6 pm.*

Family Fourth of July Fireworks

Angle Lake Park's Fourth of July amenities include a kiddie carnival (okay, "children's carnival"), a solid lineup of live musicians, and fireworks starting at quarter after ten. *Angle Lake Park, 19408 International Blvd, SeaTac, ci.seatac.wa.us, Sat July 4 at 1 pm.*

Four on the Fourth Benefit for the Humane Society

A benefit for the Seattle Humane Society, this "four-legged 4k" has an encouraged "patriotic dress code." Take note! *Ashwood Park, 10820 NE 10th St, Bellevue, Sat July 4 at 9 am.*

Fourth at the Lake: Music & Fireworks

Neil Diamond tribute Cherry Cherry headlines Lake Boren Park's Fourth festivities, with fireworks following the performance at 10 pm. *Lake Boren Park, 13058 SE 84th Way, Newcastle, free, Sat July 4 at 6 pm.*

Fourth of July at the Swedish Club

Hard to argue with that view. Ticket includes a barbecue dinner (indoor seating for \$46, outdoor for \$56), and an RSVP is required. *Swedish Cultural Center, 1920 Dexter Ave N, 283-1090, swedishclubnw.org, \$46/\$56, Sat July 4.*

Fourth of July Fireworks in Bellevue

Bellevue's Youth Symphony soundtracks "the Eastside's largest and most spectacular fireworks show." Show up early for some live music or play with your kids in the officially sanctioned "Bellevue Parks Family Fun Zone."

marching bands, stilt walkers, and clowns. And THERE. WILL. BE. FIREWORKS. (Over Port Gardner Bay.) *Various locations around Everett, everettwa.gov/790/Fourth-of-July, free, Sat July 4.*

Fourth of July Fireworks in Kirkland

The fancy pants over on the Eastside decided to have their own fireworks show off Marina Park, so as not to intermingle their boats with the proletarian skiffs out in Lake Union. Just kidding, I'm sure the fireworks will be excellent. *Marina Park, 25 Lakeshore Plaza Dr, Kirkland, celebratekirkland.org, free, Sat July 4.*



KELLY O

Bellevue Downtown Park, 10201 NE Fourth St, 425-452-6914, Bellevue, free, Sat July 4.

Fourth of July Fireworks in Everett

There will be a parade. There will be

Fourth of July Parade and Fireworks in Anacortes

Parade at 11 am, festivities and "patriotic programs" at Causland Park throughout the day, then fireworks over Fidalgo Bay at dusk. *Various locations around Anacortes,*

members.anacortes.org/events, free, Sat July 4.

Fourth of July With Plum Bistro

Check out Seattle's new vegan ice creamery and candy shop, Sugar Plum, and partake in (also vegan) patties from the Plum Burgers food truck as part of Plum Bistro's 10th anniversary Fourth of July celebration. RSVP to holidays@plumbistro.com, as space (and sweet, sweet ice cream) is limited. *Plum Cafe, 324 15th Ave E, 325-6429, plumbistro.com, Sat July 4.*

Freedom Fair & Fireworks

Airshows, food, exhibits, rides, and more along Tacoma's waterfront, capped by a fireworks show whose website goes into maybe too much detail: "The show kicks off with an eye-catching opener, with shells specifically sequenced based on colors and effects and designed to exacting accuracy. Manufactured at locations around the world, each shell has unique characteristics depending on where the shells are created, and by what company." *Ruston Way, Tacoma, freedom-fair.com, free, Sat July 4.*

Freedom Fantasia

A BenDeLaCreme-led evening of comic drag holiday burlesque, à la *Homo for the Holidays*, but this time festooned with stars and stripes. Featuring Kitten LaRue, Cheronna Shinatra, Lou Henry Hoover, and a cast-load of others. *The Triple Door, 216 Union St, \$28-\$45, Wed July 1 at 8 pm, Thurs–Fri July 2–3 at 7 and 10 pm.*

Gay Disco 4th of July

Eugene Tambourine and Riz Rollins keep the fireworks poppin' (sonically) at Kremwerk's red, white, and blue edition of the storied Stiff night. *Kremwerk, 1809 Minor Ave, \$8, Sat July 4 at 10 pm.*

Grand Old Fourth

Bainbridge's biggest party really does seem to have something for everyone: pancake breakfast, classic car show, a beer garden, and the "Best Small Town Parade in America." (Their quotation marks, not ours.) *Various locations across Bainbridge Island, grandold4th.com, free, Sat July 4.*

Independence Day Picnic

The evening of the Fourth of July is when people blow shit up and small dogs around the city lose their minds, but what to do during daylight hours? The 13th Annual Cal Anderson Park Independence Day Picnic is a pretty wonderful, actually fun, family- and pet-friendly affair, with things like face painting, yoga classes, a fire truck, and Hula-Hooping lessons. Come for the activities but stay for the extravaganza of classic American food like hot dogs and ice cream, a root-beer-tasting garden, and—best of all—a frenzied pie-eating contest. All of it is, miraculously, free. *Cal Anderson Park, 1635 11th Ave, 684-4075, free, Sat July 4 at 11 am.*

JBLM Freedomfest

Frankie Ballard, a "classy chassis car show," carnival rides, fireworks, and "fair food." Best guess: meat is involved. *Joint Base Lewis-McChord, jblmmwr.com/freedomfest, free, Sat July 4 at noon.*

Jessica Lynne

Country singer Jessica Lynne performs a July 4 show to celebrate the red, white, and blue. *Beaumont Cellars, 19151 144th Ave NE, Woodinville, free, Sat July 4 at 3–5 pm.*

July Fourth Parade & Fireworks in Edmonds

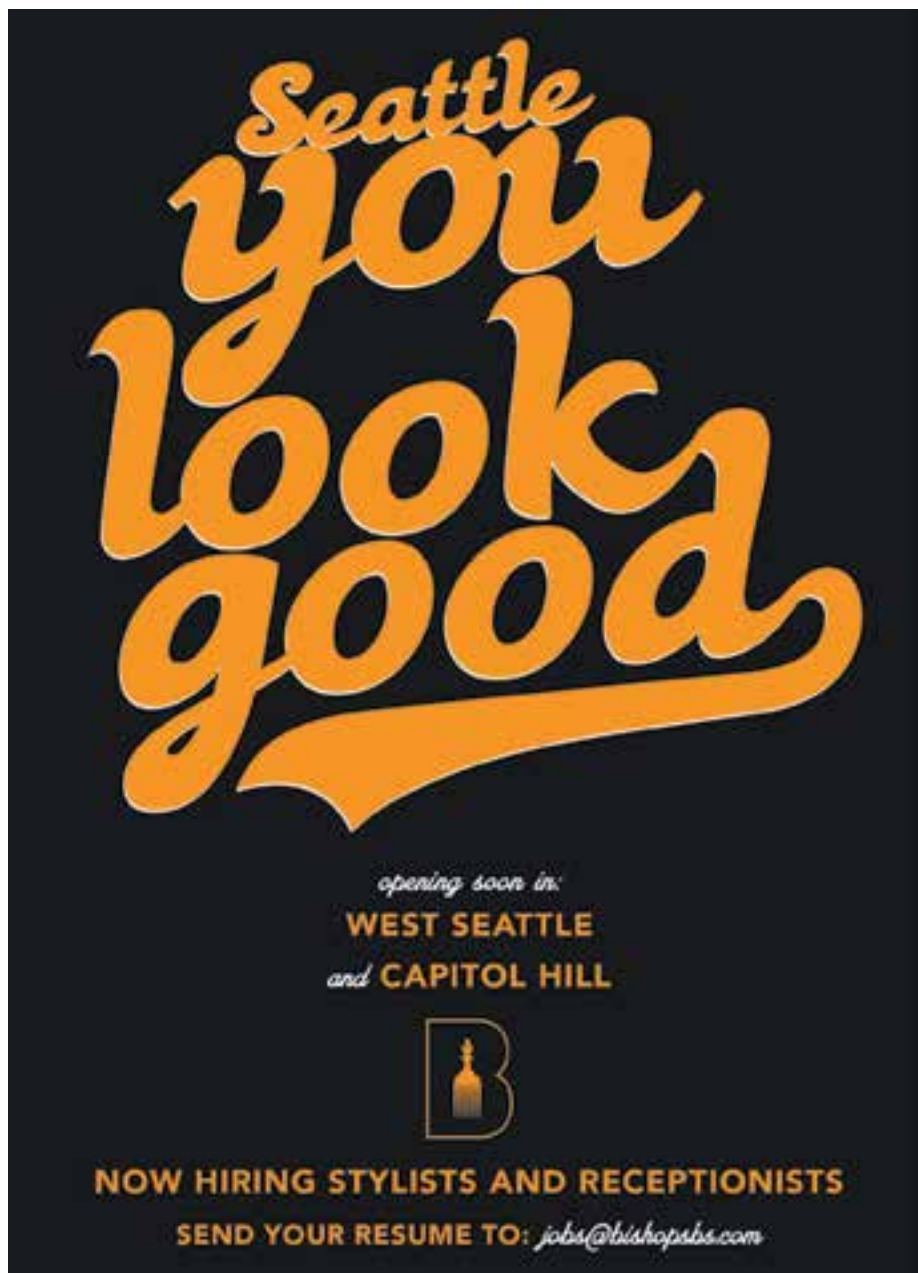
The kids' parade at 11:30 in the morning ►



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◀ and the fireworks at 10 p.m. are all well and good, but the trip to Edmonds would be worth it just to see those sexy, sexy firefighters play waterball in the city park at 2:30 p.m. Various locations (around Edmonds), edmondswa.com/events, free, Sat July 4.

Killer Ghost, Red Tank, Great Dads, Art Fad, and Sun Thieves

Killer Ghost's sunny soul/rock continues to slowly take over Seattle. Be on the right side of history. Or, as the Facebook page for this show states: "GOD BLESSING MERICA AND BLOWIN OFF FINGAS EATIN DOGS." Amen. *Victory Lounge*, 433 Eastlake Ave E, 382-4467, facebook.com/VictoryLoungeSEA, Sat July 4 at 8:30 pm.

Kingston Fourth of July Celebration & Fireworks

Kingston celebrates Independence Day with two days of music and festivities, with open mics, a "Kingston's Got Talent" competition, a farmers market, parade, and fireworks show after dusk. *Mike Wallace Park*, Kingston, kingston4thofjuly.com, free, July 3-4.

39th Annual Lake Union Wooden Boat Festival

For three days, celebrate all wooden boats—from toy vessels to huge historic ones—at Lake Union Park. But not to worry: "There's nothing stuffy about the wooden boat festival," the Center for Wooden Boats says. On the Fourth, stick around for fireworks and food provided by Seafair. *Center for Wooden Boats*, 1010 Valley St, cwb.org/events/festival, free, July 3-5 at 10 am-6 pm.

'Merica Night

For all fans of improv and freedom, a Fourth of July-themed event that includes patriotic improv games, simulated indoor fireworks, cheap tallboys of American beer, and more. One buck off all drinks and snacks for anyone sans shirt sleeves or sporting something super USA. *Jet City Improv*, 5510 University Way NE, 352-8291, jetcityimprov.com, \$15, Fri July 3 at 10:30 pm.

Paris & Simo

The very French-Canadian duo Paris & Simo take over Foundation to celebrate our very American independence, but the language of EDM is universal. *Foundation*, 2218 Western Ave, 535-7285, foundation-nightclub.com, \$15, Sat July 4 at 10 pm.

Red, White & Bollywood

Jai Ho! throws itself a summer kickoff party with bhangra and EDM beats provided by DJ Prashant, a dance lesson at 10 p.m., and free henna. Seems like they're shoehorning the whole Independence Day angle on there, but who are we to judge? *Nectar*, 412 N 36th St, 632-2020, nectarlounge.com, \$10, Fri July 3 at 9 pm.

Red, White & Zoo

Wild out with the animals at a Fourth of July picnic at the zoo, where even the animals will get celebratory treats. *Woodland Park Zoo*, 5500 Phinney Ave N, \$19.95, July 1-2 at 9:30 am-3:30 pm.

Red, White, and Blues Festival & Fireworks

Fireworks are at 10:15 p.m. sharp, but the pre-funk is worth showing up for: music, martial arts demonstrations (sure, why not?), a three-legged race (naturally), and more. *Celebration Park*, 1095 S 324th St, Federal Way, cityoffederalway.com, free, Sat July 4.

Renton's Fabulous 4th of July & Fireworks

Live music from the likes of Bakra Bata Steel Drum Band and Oncore, fireworks, and an all-day volleyball tournament from 9 a.m. to 5 p.m. *Gene Coulon Memorial Beach Park*, 1201 Lake Washington Blvd N, Renton, rentonwa.gov/4thofJuly, free, Sat July 4.

Seafair Summer Fourth & Fireworks

Seafair is getting in on the Fourth of July action with festivities in both Gas Works Park (starting at noon) and South Lake Union Park (starting at 3 p.m.). Both will have exhibit booths, beverage gardens, and barbecues, and will end the day with a view of the impressive fireworks over Lake Union. Reserved seating for the show is also available for purchase. In case all of that's not American enough for you, Gas Works Park will also have a kids' zone, live music MC'd by radio personalities, and "All-American games." Various locations across Seattle, seafair.com, free/\$25 (reserved fireworks seating), Sat July 4, noon-11 pm.

Seattle Civic Band

I don't think it's called "civics class" anymore when you learn all about the government and how it works, but there's still something that tells me the Seattle Civic Band will bring some patriotic fervor to their July 4 show. *Hiram M. Chittenden Locks*, 3015 NW 54th St, free, Sat July 4 at 2 pm.

Seattle's Firecracker 5000

A midnight (well, technically, 11:40 p.m.) 5k run and walk preceding the Fourth of July festivities through downtown Seattle. *Memorial Stadium*, 305 Harrison St, Seattle Center, promotionevents.com, Fri July 3 at 11:40 pm.

Splash! (Music & Fireworks)

Kent doesn't mess around when it comes to the Fourth. Expect food, toy boat building, bouncy houses, a pie-eating contest, and music by the Stone Foxes and more, followed by (you guessed it) fireworks at 10 p.m. *Lake Meridian Park*, 14800 SE 272nd St, Kent, kentwa.gov/arts/splash, free, Sat July 4.

The "27 Flags" Independence Day Celebration

Did you know the American flag has gone through 27 iterations since 1777? Well, now you do, and to learn more history of the flag, check out this Independence Day celebration, where members of the Veterans of Foreign Wars will teach you. *Museum of Flight*, 9404 E Marginal Way S, 764-5720, museumofflight.org, free, Sat July 4 at 11 am.

The Chasers, Guessing Game, and Rl Heyer

A "chili shack and watering hole" probably throws a mean July 4 party, wouldn't you say? You're not wrong. Drink specials, music, and barbecue specials are promised. *Slim's Last Chance*, 5606 First Ave S, 762-7900, slimslastchance.com, Sat July 4 at 5 pm.

TRL: Red, White, and Britney Edition

The '90s were, by and large, a good time for America. The economy was healthy, we kept our foreign wars to a minimum, and pop radio was killing it. To celebrate and indulge in needless nostalgia, no event this Fourth can match the Red, White, and Britney Edition of Nectar's long-running TRL DJ night. *Nectar*, 412 N 36th St, 632-2020, nectarlounge.com, \$7, Sat July 4 at 9 pm. ■

ART & PERFORMANCE

Art...below Books...24



INSTALLATION VIEW OF "CHIHO AOSHIMA: REBIRTH OF THE WORLD," 2015, ASIAN ART MUSEUM, SEATTLE. ARTWORK © CHIHO AOSHIMA/KAIKAI KIKI CO., LTD. ALL RIGHTS RESERVED. PHOTO BY JOSHUA WHITE

'TAKAAMANOHARA' (2015) This is only a freeze-frame, from a distance. The imagery moves constantly, and you can never take it all in.

Big Screen, Big Scream

Chiho Aoshima's 64-Foot-Long Animation Transcends Japanese Neo-Pop

BY JEN GRAVES

There's a screaming in the galleries at Seattle Asian Art Museum. It's an alarm, bleeding panic through the rooms from a video that's screening in the back. Inside that dark room one afternoon last month, people sat, astounded.

The video, a world premiere, depicts a tsunami slamming into a city, knocking down towers. It is a digital animation crawling with drawn detail: a byzantine cartoon. There is no way to take in all of it in a single viewing of the seven-minute loop, or maybe there is no way to take in all of it, ever.

The projection is a panorama 64 feet long, about the length of 10 king-size beds end-to-end. Every inch is alive.

We viewers talked to each other in the theater. Was that a cat passing by in those bushes? I only caught the tail; I turned my head to see the fleeting appearance of a glowing decapitated head, upside down, in a lantern in the nearby cemetery. At least I think it was a head.

Did you see that peninsula shaped like a woman lift her eyes briefly to watch the tsunami hit? Are those mountains with cute, round faces newly reborn along with the reborn cute-faced skyscrapers—or were they already there? I don't know; I was watching the dancing sprites and carpenter giraffes.

Must watch again.

A single cycle is seven minutes long, but I didn't see anybody leave after watching just

once. This can't fairly be called a "short" film, despite its short running time. It demands that you spend the same time you would on a feature film to feel you have seen it once. All the puzzle pieces are not in place, but you have the outline and some of the bits.

Artist Chiho Aoshima made the video with New Zealand animator Bruce Ferguson, and it's called *Takaamanohara*, a Shinto word for heaven. As maximal as the video's surface is—comparable to the densest Indian paintings, art nouveau tangles, or Hieronymus Bosch dystopias—the plot, if you can call it that, is a simple life cycle, more a rhythm than a story.

It begins with a long-haired girl arising from the center of a volcano. She stands on top, bends over, and farts out noxious gas that poisons the sky and sets the mountain ablaze with lava that spills down and powers the waves.

That happens in the heavenly realm on the right third of the screen. The tsunami gathers in the center of the screen, which is a body of water interrupted by a peninsula (the one in the shape of a prone woman) and a small island. On the left of the screen, the earthly city waits to be destroyed.

The city teeters and falls, but it slowly rises again. Everything has a life force, and most things have faces. The alarm system is

a red creature with two heads. The skyscrapers are glowworms that squirm up like weeds. Searchlights on the roofs blaze up and spin while shades dance in the city's cemetery, as if it were the height of a party empire. Before long, the girl arises from the volcano, and disaster returns. The story plays three times before the screen goes black, the title appears in giant white letters, and the loop starts over.

In technical terms, *Takaamanohara* is a projection delivered via a media server that sends a part of the image to each of five projectors to make up the whole. The 3-D sound plays over 12 speakers around the room.

The action happens laterally, from side to side in both directions. If it were made for a circular room, it would be like a never-ending scroll to be read. *Takaamanohara* is as much a painting as a film, but its depth is built in layers of detail on the surface, not depicted as recession in space the way it is in post-Renaissance European painting. The view is static and aerial; there are no close-ups and no shifts in perspective.

This is not Aoshima and Ferguson's first detailed looping animation depicting a life-and-death cycle. They created one in 2005 called *City Glow* (it was acquired by LA MOCA), but that one located the viewer low and close. Objects in the foreground were large and obstructive. The greater detail and

distance in *Takaamanohara* makes viewing it more work, and more emotionally involving.

Japanese neo-pop gets boring. Aoshima's work has felt handsome, accomplished, and cryptic to me, but *Takaamanohara* pulls me way in. It seems to represent the melancholy of a situation she described in a 2006 interview, when she said, "I represented these two souls that cannot understand each other through the images of buildings and mountains." If given natural disasters like tsunamis and mass deaths, we find ourselves at a bewildering impasse with the rest of nature, then what to do? Research. Study. Frantic looking, searching. That is what you do in *Takaamanohara*.

Viewers probably can't help thinking of the March 2011 Japanese tsunami. One man, the

"People just watch it and go, 'What is happening? What is happening? Oh my god, what is happening?'"

guard told me, sat watching and saying, "I was on the 11th floor."

In the 1990s, Aoshima was a graphic designer when she was cherry-picked by Takashi Murakami to work at Kaikai Kiki, his neo-pop art factory in Tokyo. Her group created that multicolored logo on Louis Vuitton bags; later, her invitation to an Issey Miyake fashion show became a gigantic mural depicting a phalanx of wraithlike women with demonic red eyes but winsome faces and hair that flows like vines. That mural showed in Seattle at the Henry Art Gallery when Murakami's group show, *Superflat*, visited in 2001. A smaller version is now at SAAM as ►

REVIEW

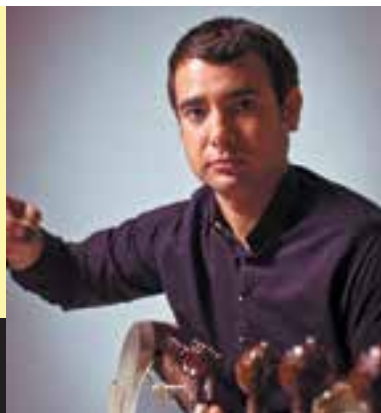
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Seattle Asian Art Museum
Through Oct 4

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SEATTLE ART & PERFORMANCE, EVERYWHERE ART IS HAPPENING.



◀ part of this summer exhibition, which the museum says is her first solo survey, and the first time her hand-drawn soft analog watercolors on paper are being exhibited.

The main event is the world premiere of *Takaamano-hara*, and you can feel it when you're in there, in the dark, moving around to try to absorb what is ultimately the bewildering disconnect between people and the forces that direct our worlds.

The guard stopped me before I left. "People just watch it," she said, "and go, 'What is happening? What is happening? Oh my god, what is happening?'" ■

BOOKS

Bleaker Than
Bleak House

The Immense Loneliness
of Jim Shepard's Holocaust
Novel *The Book of Aron*

BY RICH SMITH

Before we can even get into the story of *The Book of Aron*, the bleaker-than-*Bleak-House* narrative of boys smuggling turnips and information through the heavily guarded walls of the Jewish ghetto, the decline of an orphanage therein, and the looming specter of Treblinka—before we can dig into the language, it seems important to ask this question: Why did a non-Jew living in the 21st century write a book about the Holocaust?

The question doesn't make Jim Shepard blush. Shepard is a professor of creative writing at Williams College and the author of 11 books, one of which was a National Book Award finalist. He's clearly got the chops—or at least the resources—to tackle such a large historical event, but why him and why now?

"It is a little hubristic," he said. "But ultimately, it's all about extending the empathetic imagination. We have to get outside of our little boundaries."

Specifically, he got the notion to start work on *The Book of Aron* from a single line in Janusz Korczak's *Ghetto Diary*. Korczak was a Jewish pediatrician and orphanage director who refused opportunities to escape the Warsaw ghetto so he could continue to look after his young charges.

More specifically, Shepard was struck by the words of one of the orphans. "The Germans invaded," the kid said. "Great."

"When I read that, I thought, 'I know that kid,'" Shepard told me. "There was something about that cynical voice, the way the tone belied the orphan's desperation even as it served to shield him from that desperation."

And so Shepard started researching.

The six-page bibliography included at the end of the book doesn't lie. Over his long career as a teacher and writer, he'd already read a lot of the canonical Holocaust literature, but he did an additional five years of research specific to Poland and to the ghettos. He spent time in Warsaw, a city, he reminded me, that was 87 percent destroyed during WWII, second only to Hiroshima.

A common lament after reading a book like Anne Frank's *The Diary of a Young Girl* goes something like this: "Her death is such a tragedy. Sure, six million other Jews died. But Anne was so smart!" And, of course, had she lived, Anne Frank would have become one of the world's great writers. But that line of thinking introduces an uneasy hierarchy. Was Frank's death more tragic than anyone else's? More regrettable than someone who wasn't as bright or insightful? What about

the kind of person no one paid attention to? The kind of person who was forgotten?

The Book of Aron is told from the perspective of just such a person. The 13-year-old Aron speaks in flat understatement—"My tenth birthday came and went without raisin cake." He describes his mother's death in the same cadence with which he bemoans the absence of bread, and he shares news of the German invasion as blankly as if discussing the weather. His affectlessness allows sentences like "I was told I couldn't stay but no one noticed I hadn't left" to land so hard on your heart that you have to stop reading and go for a walk to shake off the immense loneliness.

Aron's world is full of lice-infested people who are dying of typhus and spending most of their energy trying to figure out what they have to do to secure a rutabaga or some spit soup for the evening. "It was very hard to put one foot in front of the other," Shepard said. Literally. They had no shoes. If they did, they were often made of old wood that slipped out from under them on the stone streets. You know those days when you have a bad cold and suddenly that barrel bombing in Syria is the least of your worries? Multiply that feeling by rampant disease and endless winter and then talk about "seeing it coming."

On top of having to endure the physical conditions of the ghetto, the characters in *The Book of Aron* also must endure the capriciousness of Nazi logic, which Shepard embeds into the structure of the story. Aron doesn't think fetching a bootjack for an officer or stealing a bag of turnips is going to get anybody killed, but it does. And because Shepard organizes the narrative into a series of small, rational decisions that Aron makes, you nod along in agreement with his choices until suddenly you realize that you're sympathizing with an informer for the Gestapo. "There wasn't a moment where everyone was lined up and forced to choose between good and evil," Shepard said. "The Nazis wouldn't have been effective like that."

At the Central Library in June, Shepard read the first 15 pages of the book and participated in a Q&A that somehow wasn't a tortured affair full of grandstanding followed by long silence. The people in attendance meaningfully connected some of the book's themes with some of the rationalizations many Americans use to justify US domestic and foreign policy.

In the chilly auditorium, Shepard reminded us that the Nazis developed gas chambers in part because the rate of hand-to-hand killing was causing mass PTSD events among the Nazi soldiers. Someone mentioned drones, and then there was some quiet talk about US complicity in the death of innocent people in Yemen and Pakistan. There's obviously a dif-

**"It's all about extending
the empathetic
imagination. We have
to get outside of our
little boundaries."**

ference between the mass extermination of Jews and other groups via gas chamber and the role of drones in the fight against terrorism, but the logical overlap is instructive.

The horrible innovation of gas chambers and the deployment of drones are actuarial decisions. Humans find it hard to stomach the physical and psychological cost of killing other humans, and so, rather than forego the killing, we invent ways to distance ourselves from the act. We reduce war death to a number, a stat like the GDP, a euphemism like "casualties." We make death a thing that happens elsewhere. *The Book of Aron* is a powerful reminder that elsewhere is right here. ■

REVIEW

The Book of Aron

by Jim Shepard
(Knopf, \$23.95)



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THERE'S STROGANOFF IN THERE *And believe it or not, it's actually tasty.*

What to Eat (and Not Eat) When You're Backpacking

Whatever You Do, Don't Get
the Freeze-Dried Eggs

BY ANGELA GARBES

Backpacking requires you to carry all your food—and everything else you need—so keeping your pack weight low is crucial. Recently, an avid backpacker told me he brings only

jerky and dehydrated fruit, eschewing even the most lightweight camp stove in order to keep his load light. That sounds like a great idea, but I love cooking too much to stop doing it just because I'm not in my kitchen.

The first time I went backpacking with my husband—a man who, as a youth, subsisted entirely on tortillas and peanut butter while backpacking in the mountains of Colorado—I insisted on carrying a cast-iron skillet, because clearly I was a naive asshole. Over the years spent backpacking together, we have found a middle ground: I eat instant oatmeal for breakfast, and my husband cooks sardines and spaghetti for dinner.

I've long had an ongoing fascination with the freeze-dried and dehydrated food section at REI—rows and rows of shiny, resealable, space-age-looking pouches filled with dishes such as chili mac 'n' cheese, grilled chicken breasts with mashed potatoes, cheese enchiladas, beef lasagna, and cinnamon apple crisp. How exactly are these things made? Is it really possible to pour boiling water into a bag and then have grilled chicken breast?

Backpacking meals are either freeze-

dried—a process that involves rapidly freezing food and then subjecting it to a powerful vacuum that removes moisture by sublimation—or dehydrated, in which the food is heated, removing moisture by evapo-

**I grew up loving products
whose main cooking
instructions are to simply
add water.**

ration. I grew up loving Hamburger Helper, Mrs. Grass chicken noodle soup packets, and other products whose main cooking instructions are to simply add water. Could the culinary offerings of companies like Backpacker's Pantry and Mountain House be all that different?

I decided to go backpacking with two days' worth of dried-out meals in order to find out.

After setting up camp late on a Friday night, my husband and I got to "cooking" Backpacker's Pantry's vegetarian pad thai

(\$7.50). The instructions on all these meals are essentially the same: Remove the oxygen absorber (scary), add boiling water, seal the pouch, let sit for 15 minutes, stir, and serve.

The pad thai, which came with the added excitement of squeezing a small packet of creamy peanut butter into the pouch and topping the dish off with a little bag of roasted peanuts, tasted surprisingly good: bright with lime, earthy and sweet from the peanut butter. But the sauce base is primarily tomato, so there's an undeniable whiff of spaghetti sauce to the whole thing. Every fifth bite tasted like pad thai, so I kept eating, trying to chase down flavors of fish sauce and tamarind, but never actually getting there. The meal is vegan and has unfortunate bits of textured soy protein. (Why not just use tofu?) Overall, I enjoyed the pad thai, despite the fact it wasn't actually pad thai.

Another meal I found quite satisfying was Mountain House's beef Stroganoff (\$8): chunks of beef, slices of cremini mushroom, and bright-yellow egg noodles. (It must be said that no meat I tried ever achieved a texture beyond weird and chewy.) The sauce, while quite salty, had the distinct tang of sour cream. I even lifted the silver pouch up to drink some of the sauce after the noodles were gone. Mountain House's version is far better than Backpacker's Pantry's Stroganoff sauce with beef and noodles (\$11), which is basically fusilli pasta dotted with tiny, dog-food-like cubes of beef and mushroom.

My favorite of all the backpacking meals was Backpacker's Pantry's shepherd's potato stew with beef (\$11)—a rich, tomato-based stew thick with potatoes and cheddar cheese and studded with beef, peas, and corn. The broth had a real depth of flavor, with plenty of black pepper and thyme. In its own strange way, it most closely resembled the sort of simple, comforting one-pot meal I would make at home on a cold, drizzly night.

But here's what you really need to know: The breakfast offerings from both brands I tried were terrible. Mountain House's ►

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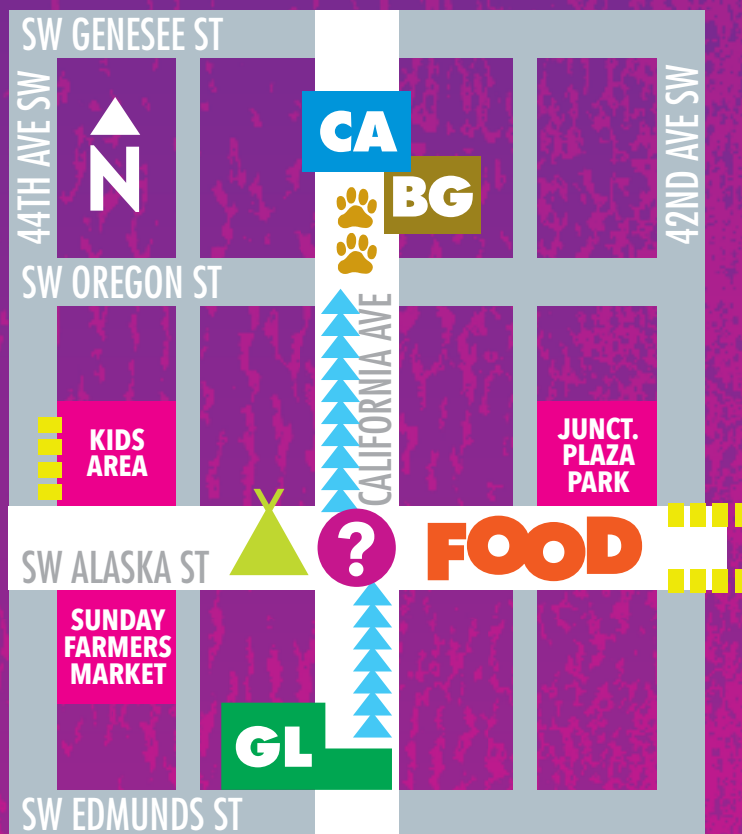
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- BG** BEER GARDEN
- BUS STOP
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SATURDAY 7/11

SUNDAY 7/12

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3:00	GIBRALTAR	LEARN ABOUT ELECTRIC BIKES	NAKED GIANTS	WEST SEATTLE'S RAPID DEVELOPMENT	STEREO EMBERS	SOLAR WORKS!
4:00	EVENING BELL	GREENLIFE & ORCAS: WHY IT MATTERS FOR THE WHALES	WIMPS	SOLAR POWERED CARS IN SEATTLE	SICK SAD WORLD	THE FUTURE OF CYCLING IN SEATTLE
5:00	PONY TIME	HALT & REVERSE CLIMATE CHANGE	BLACK WHALES	HUMAN POWERED WATER SPORTS: KAYAKING		
6:00	DEEP CREEP		S	SUSTAINABLE HOME WATER USE		
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◀breakfast skillet (\$7.50)—scrambled eggs with shredded potatoes, pork sausage, peppers, and onion—was, in a word, gross. The eggs were the texture of a kitchen sponge and tasted (faintly, disturbingly) of cherry-flavored medicine. The least-offensive component of the dish were the pieces of “crumbled pork patty,” which have the same, familiar, peppery flavor of every sausage patty ever to grace an Egg McMuffin, except these were pale gray and looked like animal toes. (Also worth noting: Each serving of the breakfast skillet accounts for 82 percent of your suggested daily intake of cholesterol.)

The huevos rancheros (\$5)—eggs mixed

The good news is that you’ll eat anything when you’re physically exhausted and out in the wilderness.

with green and red bell peppers, cheese, onion, and red beans—from Backpacker’s Pantry were difficult to eat. While the flavor was decent, the texture was a nightmare: a gritty, sandy slop. I have never been inclined to bring eggs on a backpacking trip, but if you must, I would recommend packing them in one of those special egg-shaped protector cases. Whatever you need to do; just don’t buy the egg dishes.

The good news is that you’ll eat anything when you’re physically exhausted and out in the wilderness. In the wise words of one of the online reviewers of Backpacker’s Pantry’s pad thai: “This is great when you’re really hungry.”

Our packs may have been lighter on this last trip, but when I got home, I was still craving a meal I had actually cooked. I set a pot of water on the stove, pulled a can of sardines out of the pantry, and made us the dinner we’d been missing.

Sardine Spaghetti

Serves two hungry backpackers

- .5 lb. of dried spaghetti
- 1 tin of sardines in olive oil (make sure they are packed in olive oil, because you’re going to use it for cooking)
- 1 large shallot (or 1 small onion), diced
- 2 to 3 tomatoes, roughly chopped
- 1 bunch chard (or kale, or whatever you like or happen to have around), both leaves and stems, chopped
- 1 to 2 packets of Parmesan cheese and red chili flakes (the kind that come with your pizza delivery) (optional)

Bring a pot of water to boil on your camping stove and cook the spaghetti. Cover and set aside.

Heat a small pan, then strain the oil from the sardines into the pan. Sauté the shallots and the chard stems until they are tender, even a little bit caramelized. Add the greens and let them wilt. Add the tomatoes and cook until they start to break down and form a sauce. Lower the heat and let simmer for a few minutes.

Add the tomato sauce to the pot of spaghetti. Add the sardines, breaking them up into a few big chunks, then stir the whole thing to combine. Sprinkle the dish with Parmesan and chili flakes.

This tastes best eaten straight out of the pot. ■



Naka and Yeti Bar Open on Capitol Hill, Stone House Cafe and Bakery Comes to Rainier Beach

Naka (1449 E Pine St, 294-5230), a kaiseki-inspired restaurant from chef Shota Nakajima, formerly of Sushi Kappo Tamura, is open in the former Le Zinc space on Capitol Hill. Kaiseki is the Japanese tradition of coursed meals comprising artfully plated, seasonal dishes. You can relinquish all control and order one of three omakase options, ranging from a five-course \$75 dinner to a \$170 feast that requires a week’s notice (if you have the cash to drop, this is probably the best way to experience Nakajima’s food). If not, take heart, as the rest of the menu—including dishes like cedar-smoked black cod, Wagyu beef katsu, lotus-root dumplings, and bitter green tempura—is available à la carte.

Also on Capitol Hill, one of the nicest people in the restaurant industry (and possibly all of Seattle), Roshita Shrestha, owner of the subterranean restaurant **Annapurna Cafe** (1833 Broadway, 320-7770), has opened the **Yeti Bar**, a street-level bar in the same building. Shrestha and her partner, Sujan Sharma, who have been enduring light-rail construction for the last few years, have taken over the space previously occupied by a teriyaki restaurant and converted it into a bar serving saffron-infused vodka cocktails, beer imported from Nepal and India, as well as snacks like Tibetan momo and Indian pakora.

South Seattle residents who drive down Rainier Avenue along Lake Washington



The new Stone House Cafe and Bakery.

COURTESY STONE HOUSE CAFE

During these hot summer days, Stone House’s outdoor patio will certainly be a popular destination.

have all wondered about the mysterious (and adorable) stone buildings in Rainier Beach that have sat empty for years. From the 1920s until 1963, the buildings operated as the Collier Service Station, but as of last week, the site has been reborn as the **Stone House Cafe and Bakery** (9701 Rainier Ave S, 397-4102).

Owned and operated by a family of restaurant and hospitality industry veterans, including owner LeeAnn Subelbia and her sons Max and Robbie Heigh, the cafe serves comfort food such as corned beef hash and chicken fried steak. The bakery, run by Patrick Choy, offers scones, croissants, and specialties like mango cheesecake. During these hot summer days, Stone House’s outdoor patio, which is located directly across

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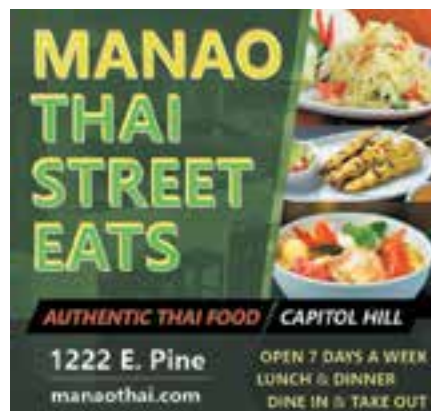
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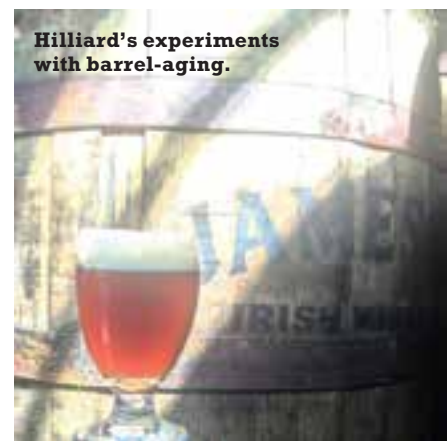
Seattle Breweries Win at the Washington Beer Awards

The results of the 2015 Washington Beer Awards were recently announced, and Seattle craft breweries are among the winners. Most notably, Ballard's Reuben's Brews won midsize brewery of the year. Reuben's Foreign Export Stout, Robust Porter, and Black Imperial IPA also all won gold medals in their respective categories. I was happy to see that Sodo's Seapine Brewing won a gold medal in the British Stout category for its Sea Witch Milk Stout, a beer I love deeply. Greenwood's Naked City, Fremont Brewing, and Ballard's Populuxe Brewing also garnered gold medals, while Ballard's Stoup Brewing, the Central District's Standard Brewing, and Sodo's Schooner Exact also picked up silvers and bronzes.

Hilliard's Beer Announces Barrel-Aged Jameson Whiskey Sour Beer

In other beer news, Ballard's Hilliard's Beer (1550 NW 49th St, 257-4486) will be releasing a special sour beer, aged in Jameson whiskey barrels, later this summer. Head brewer Todd Garrett and owners Ryan Hilliard and Adam Merkl have been enthusiastically experimenting with barrel aging since they opened three years ago. (You should really head to their taproom, the only place where these beers are available, and try their Saison Reposado, aged in tequila barrels, or the Suffering Barrel Saison, aged in bourbon barrels that were most recently used to age batches of Big Gin from local company Captive Spirits.)

Hilliard's experiments with barrel-aging.



COURTESY HILLIARD'S BEER

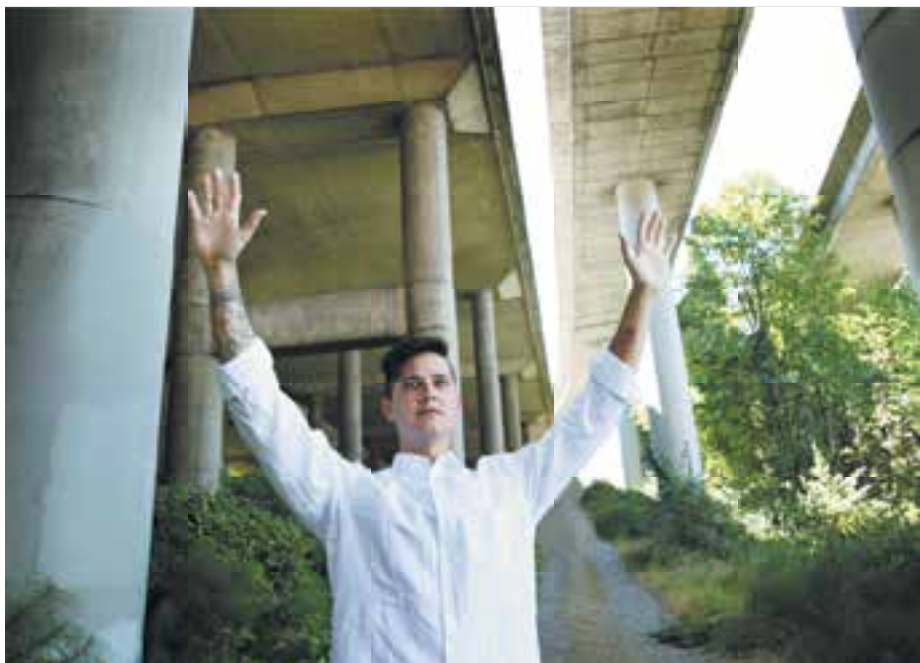
When I spoke with Garrett a few months ago, he told me Hilliard's was one of just five American craft breweries that had been tapped by Jameson to visit the Irish distillery (and its in-house cooperage, which makes all their barrels) and create beers aged in their old barrels. The result, the Jameson Whiskey Barrel Sour, will be available in August.

Coyle's Bakeshop on the Cover of Bon Appétit Magazine

Greenwood's Coyle's Bakeshop (8300 Greenwood Ave N, 257-4736), open for just a little more than three months, has long had a dedicated following. Owner Rachael Coyle grew her business from a monthly pop-up at Fremont's Book Larder into a Kickstarter-funded brick-and-mortar shop. Coyle's following is sure to grow, as her blueberry-pecan galette is gracing the cover of *Bon Appétit's* July issue. Inside you'll find her galette recipe, along with more of Coyle's seasonal berry recipes. Also in the issue: a beautifully shot spread of car-camping food—cast-iron-skillet chilaquiles, grilled hanger steaks—shot by local photographer Kyle Johnson. ■



MUSIC



BIG PHONE Working on his Persian-rug complexity and healing practices.

KELLY O

Big Phone's Machine Intelligence

How Producer/Developer Kenric McDowell Made Seattle's Best Techno Release in a Decade

BY DAVE SEGAL

Everyone cursing the influx of tech people to Seattle should meet Kenric McDowell. An electronic-music producer who records under the name Big Phone, he is the antithesis of your most feverish stereotyping. This is no money-obsessed brogrammer.

As a machine-intelligence designer and prototyper at Google, his team recently developed a technique that uses computer-vision and object-recognition algorithms to generate hallucinations. "They feed noise into a computer-vision algorithm and tell it to look for a specific thing," McDowell says. "What you get is a really psychedelic image." When he's not at his day job, he produces very strange and cerebral techno music. His home studio in the Old Rainier Brewery is a spacious pad that abounds with the typical tools of electronic musicians (analog and digital synths, laptops, Ableton, etc.) and more esoteric instruments like shruti box, harmonium, charango, and shakuhachi. Also of note: Both an Everlast punching bag and a Ganesha bead curtain hang from the ceiling. McDowell may be toiling for one of the world's biggest companies, but he strives to have both his technical expertise and his music benefit humanity.

In the notes for his extraordinary new EP, *Black Earth App Worship*, on local label Peloton Musique, McDowell posits: "Technology should be an offering to the Earth. It is made with the body of the Earth." This sentiment runs counter to the mainstream perception of technology, which is often used to separate humans from nature while its production and disposal harm the planet. Working at Google has given McDowell—who moved here from New York City in 2012 after eight years in the advertising industry—an insider's perspective on our unprecedented technological undertakings.

"Ray Kurzweil [Google's director of

engineering] talks about biology being treated as a computational system," McDowell says in his calm, methodical voice. "We're looking at the Anthropocene, the idea that [humans are] changing the earth for the first time. We have extended our powers so far with technology, that without a holistic and spiritual understanding of what it is we're doing, we run the risk of disaster. So when I think about technology being an offering to the earth, that's the best way of understanding how we can take on these monumental tasks with some sense of purpose and responsibility to the future." It makes so much sense that McDowell's now reading Fred Turner's *From Counterculture to Cyberculture*, a history of Silicon Valley's radical roots.

Big Phone made a striking first impression in 2013 with *Feral Phone Myth*, which introduced a deep psychedelic brand of electro-infused techno. This was followed the next year by the club-friendlier ;) EP on Knightriders Recordings, as McDowell combined radiant guitar spangles with opiated dub-techno propulsion à la Porter Ricks and Ricardo Villalobos. *Black Earth App Worship*, the newest entry in Big Phone's discography, is one of this city's greatest techno releases in the last decade. There's a Persian-rug complexity to the instrumentation that adorns Big Phone's staunch 4/4 kicks and subtle percussive

accents on all five tracks. It works exceptionally well as a headphone listen, or for vigorous dancing while on potent hallucinogens. (It also includes field recordings McDowell collected near the Amazon River.)

"In the past, I gave myself free rein to explore whatever I wanted," McDowell explains. "*Feral Phone Myth* was much more ambient and not as club-oriented. With *Black Earth App Worship*, I'm trying to fall in line a bit more. There's a lot more harmonic motion. I used a lot of generative sequencing structures to create geometric musical patterns. With experimental thinking, the more you can merge it into the accepted norm and system, the more powerful it is." Ever the practical thinker, McDowell shapes his EPs for dance-floor utility and designs his albums "as a space where people can get lost in them and have them be more like worlds, rather than tools." Prominent selectors like France's Laurent Garnier and Portland's Bryan Zentz have championed Big Phone's music. That's impressive for a techno producer whose "inclination is to make something really weird that doesn't follow any rules. I love the structure of techno as a sort of asymptotic thing to strive for."

Big Phone's music has also been influenced by his trips to Peru and Mexico, where he's worked with shamans and learned about traditional healing practices. The shamans' music—which McDowell describes as "acoustic, largely vocal-based with some light percussion and generally longer durations"—plays an important role in those ceremonies, and McDowell strives to apply similar beneficial tones and rhythms in his own tracks.

Electronic musicians have dabbled with shamanism before; it was particularly common in the '90s psytrance genre, where samples of magic-mushroom guru Terence McKenna ran rampant. McDowell is cognizant of the perceived arrogance of Western appropriation here. "We're talking about colonized cultures, and we take their most sacred practices and apply them to our dance parties. At the same time, there is a connection, and it's music-making and healing and collective experiences. And intoxication by some means... or destabilization of your ordinary state of consciousness. That nexus has the potential to transform people and things," he says. "If musicians are interested in that realm, then going to those people in their own environment and understanding their own practices on their own terms is probably the best route to not being superficial."

While Big Phone is one of the best techno producers in Seattle, his profile has remained low, and now he's strategically working to

"We have extended our powers so far with technology, that without holistic and spiritual understanding, we run the risk of disaster."

change that. "What I like about techno and electronic music is, you don't have to be young to be successful. In fact, people who've been in it longer are better. So I'm taking a long view on what I'm doing. I also want to be ready to receive attention. I want to nail this live-set thing. I want to get this new EP out there to start the conversation and, at some point in the next year, release the album."

Whereas most electronic musicians seem hell-bent on expanding their "brand" and fostering mindless hedonism (not that there's anything wrong with the latter), McDowell remains focused on higher aspirations. "Having the goal to be profound and healing and beautiful and cathartic and physically exhausting, and to create that connection between performer and audience, or just [connect] the people in the audience with each other—knowing there's potential for all of that keeps me from wanting to sell all my equipment and do something else." ■



SCENE AND HEARD

MUSIC NEWS FROM THE 206 AND BEYOND
BY DAVE SEGAL

GARAGE-PUNK BACCHANAL PIZZA FEST GEARS UP FOR ITS BIGGEST YEAR YET

Seattle's wildest musical bacchanalia, Pizza Fest, returns for its sixth annual marathon of garage-punk shenanigans—and excessive cheese and crust intake—**August 6 to 8** at El Corazon, the Funhouse, and Chop Suey. (Stick around for the final night's pizza-eating contest, which is always a highlight.) This year's bill includes 22 local and national bands, including the Heaters, Gooch Palms, Useless Eaters, Childbirth, Full Toilet, Gazebos, and Steal Shit Do Drugs (SSDD). The latter group features drummer Pete Capponi, who also is **Pizza Fest's big cheese**. He says the main difference between this year's event and last year's is the increased number of touring bands. "I was actually contacted by agents months ahead of time," Capponi said. "It's nice to know we're on people's radars on a national level."

"I always want to have a good ratio of



Pete Capponi

touring and local bands," he continued. "The problem is there are so many incredible local bands who ask or have offered to play. A pretty good problem

to have, I'd say!"

Capponi said the success of the 2014 Pizza Fest has allowed him and his associates to grow the event, while tackling the challenge of **keeping its ramshackle charm** as the attendance numbers increase. "This is the first year we've actively gone after sponsorship. My friends Elaine Grabicki and Kitty Page put together our brand-new website, and it looks amazing! Elaine has created an infrastructure for the future of the fest, so I'll be able to work much more effectively. So I can spend more time being creative with it and less time remembering where I put my car keys, so to speak. Also, we started working on it six months ahead of time instead of three. This was a very smart move." Find more info about this trash-aesthetic bonanza at pizzafestseattle.com.

BVDUB REPLACES AROVANE IN SUBSTRATA 1.5 LINEUP

Rafael Anton Irisarri, director of the experimental music festival Substrata 1.5, announced last week that Shaoxing, China-based American musician bvdub (Brock Van Wey) has replaced German producer Arovane (real name: Uwe Zahn), who had to drop out due to illness. Bvdub, who rarely performs in the US, creates **exquisitely beautiful, vaporous ambient and techno music** for labels such as Darla, n5MD, Glacial Movements, and his own Quietus imprint. The rest of Substrata's bill features major figures in the worlds of drone, electronic, ambient, and minimalism, including: Lubomyr Melnyk, Taylor Deupree, Tara Jane O'Neil, Shuttle358, Mary Lattimore, Panabrite, Tiny Vipers, Raelsson, and Paul Clipson.

Substrata takes place **July 16 to 18** at Chapel Performance Space. It includes a "master class" on July 18 taught by Ukrainian pianist Melnyk. Irisarri insists that this will be **the final Substrata**, as his move to New York State has made organizing it prohibitively difficult. Learn more about the festival at irisarri.org/substrata. ■

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Heart Is in the Grooves

Cascade Record Pressing Brings Vinyl Manufacturing to Oregon

BY NED LANNAMANN

Oregon's first vinyl pressing plant is now open for business.

On May 28, Cascade Record Pressing began accepting orders for vinyl projects, with runs of 500 records and up, at their brand-new plant in Milwaukie.

The transformation of Cascade from wild idea to economic reality is the work of three partners: Mark Rainey, Adam Gonsalves, and Steve Lanning, all vinyl devotees and music obsessives. Rainey, Cascade's chief operating officer, started TKO Records in the 1990s, a label that has released landmark punk albums by Dropkick Murphys, Poison Idea, and Giuda. But in December 2013, he started talking to Gonsalves about moving to Portland, Oregon.

Gonsalves's passion for music led him to become a mastering engineer. His Telegraph Mastering business is one of the only places in Portland that can cut a record—i.e., take a vinyl master from the original recording and cut a lacquer on a Scully lathe, which chisels out grooves in the lacquer with a ruby stylus. And Gonsalves is all too knowledgeable about the problems that can arise when you turn a master into a finished run of records. He thought he'd be able to talk Rainey out of starting Cascade. "I think there are a lot of people who romanticize [record pressing]," Gonsalves said. "It's fucking factory work. It's not the music industry. I thought that would discourage Mark, but it didn't."

However, the biggest problem with vinyl manufacturing is that recent demand exceeds supply. In 2014, 9.2 million vinyl records were sold in the United States, an increase of more than 50 percent from 2013. Fewer than 20 pressing plants exist in the US to meet the market's current demand. But it's tough to open a new one for a very simple reason—no one is making new record presses. They're expensive, they're complicated to build, and they use technology from a now-bygone age of manufacturing. And all of the old presses are either in use or in serious disrepair.

Rainey, Gonsalves, and Lanning bought their presses from the now-defunct RIP-V pressing plant in Montreal. They had to do a fair amount of research before getting them across the Canadian border, but the most difficult part of the acquisition was navigating the tiny, cutthroat market of existing record presses. "It's actually a pretty small world," Rainey said. "There's a handful of people in North America. If you start sniffing around, they're going to know about you. The default setting with those guys is to try to scare you away."

Witnessing the manufacturing process at Cascade is pretty exciting. Tiny PVC pellets are warmed into a "biscuit"—a hockey

puck-like chunk of vinyl that's then pressed by 150 tons of compression molding. The stampers—metal plates that contain reverse images of the disc—are pushed into either side of the hot biscuit, ingraining the grooves into the vinyl, which is then trimmed of excess material to form a perfectly round disc. Cascade estimates that each machine, once it's properly aligned and fitted with the correct stampers, can make a new record roughly every 30 seconds. Soon they'll be able to press 20,000 to 24,000 records a week.

Every hour, a record is pulled from the finished pile and scrutinized in the quality-control suite. One main component of quality control requires patience. The records must cool once they're pulled from the machine. If a record is improperly cooled or stored, it can result in warped vinyl. This defect is a common pitfall of newly manufactured records,



JAMES REXROAD

CASCADE RECORD PRESSING Owners Adam Gonsalves, Steve Lanning, and Mark Rainey.

In 2014, 9.2 million vinyl records were sold in the US, where fewer than 20 pressing plants exist.

and Cascade is determined to avoid it.

The local support from the Portland music scene has been gratifying. Cascade is prioritizing small and independent labels as their client base, which includes Portland's thriving network of DIY music. Andrew Sloan of Tender Loving Empire was

quick to embrace a local vendor; their upcoming release of Willis Earl Beal's new album will be a Cascade pressing. "Those guys are super knowledgeable and passionate about delivering a quality product. If we

can save time and money by going local, then everybody wins," said Sloan. Eric Isaacson from Mississippi Records also gave numerous projects to Cascade, including local punk albums from Sad Horse and Sun Foot. "It's always been my dream to press in Portland, so it's like they're from heaven," Isaacson said.

Cascade understands that vinyl fanatics want to experience a recording in its absolute best setting. "The frequency response of vinyl pins pretty closely to the way that humans hear," said Gonsalves. "It's not as accurate as digital, but it's a pleasing sound to us. You can't make music a disposable afterthought. You have to sit down and engage with it, one side at a time."

"And turns out, people really like that." ■

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DANNY CLINCH

TRANS AM *Those with class drive fiberglass.*

Trans Am's Pyroclastic Fun

Rolling Sinister and Clean with the Synth-Rock Stallions

BY TRENT MOORMAN

Ten albums later, and the three-piece known as Trans Am is still barreling through layers of earth crust and rock. Post rock, prog rock, hard rock, electro rock—their drill bits have seen it all. Bassist Nathan Means, guitarist Phil Manley, and drummer Sebastian Thomson stroke their instruments with well-developed finesse. Signature portions of their sound ooze with slathering, pulsating synthesizers. Thomson is the Muhammad Ali of drummers—sharp as an unused razor and heavy as a tank. Means sings like a cyborg deity, running his vocals through a vocoder effect.

Trans Am's self-produced 10th album, *Volume X*, was recorded in stints over three years, mostly at San Francisco's LCR Studios, where Manley often works as an engineer. (He also plays in Life Coach with Jon Theodore from Queens of the Stone Age.) *Volume X*'s second track, "Reevaluations," is premium-grade Trans Am. They're lurking somewhere out there on a highway with windows tinted black as night. Propulsive, sinister, and clean.

Trans Am spoke from separate locations. Manley was in Oakland waiting for a ride to work. Means was in a shared office space in Portland. And Thomson was on vacation in the Outer Banks of North Carolina on Ocracoke Island, where he said it was hot and beautiful.

Describe the elements of your sound in metaphorical terms. Like what animal would your distortion pedal be? Or maybe Sebastian's drumming is something surprising, like a hummingbird. Manley: Trans Am is a rock band that utilized synthesizers to jazz up our sound. This used to set us apart from most bands, but now almost all bands use synthesizers. I have one distortion pedal that has a horselike tone.

Means: You know how some white-guy rock was a reaction to disco? And how punk was a reaction to Yes and BTO? And the "Seattle Sound" was a reaction against fun? We're trying to bring that back a little bit. I

heard a drummer one time who sounded like a monstrous hummingbird. It wasn't Seb.

Thomson: My spirit animal name was Ragging Ferret for about 25 minutes. It didn't really stick. Being a pyroclastic flow might be fun.

Do you guys go big for the Fourth of July? Do you want to do the Trans Am Metaphorical Fourth of July Special?

Trans Am exploding into multi-color bursts of light and flame in the sky? Manley: The Fourth of July is especially important to us, not only because it's Independence Day but also because it's Nathan's birthday.

Means: You seem to be hung up on metaphors like a cheap suit in a laundromat. Okay, that was a simile. How about: Trans Am is an obscene, sweaty mass of beer and girth special?

Give me one Trans Am fireworks story. If you don't have one, make it up and make it good. It would be great if you could have the story involve Lars Ulrich from Metallica, but no pressure. Manley: Trans Am used to douse our cymbals in lighter fluid and light them on fire during shows. In Liverpool one time, things got a little out of hand and the

"You know how the 'Seattle Sound' was a reaction against fun? We're trying to bring that back."

lighter fluid container caught fire. I dropped it behind a big drum monitor where it caught a curtain on fire. Things escalated quickly. Luckily, I had the wherewithal to extinguish the fire with a pitcher of beer. Disaster averted.

Means: Once we were at Willie Nelson's Fourth of July party outside of Austin. Everyone was super drunk, which made the fireworks super exciting. Eventually there was

only one huge firework left. Unlike most fireworks, you had to light the top of this one. Lars Ulrich was really excited to light it, but he couldn't reach the fuse, so I gave him a boost.

What's your favorite kind of vocoder? Manley: One that works consistently and doesn't break. We have traditionally used a Digitech Talker, which kind of sucks. But it's what we have. We've tried others including a vintage Roland Vocoder VP-330, which was offered to us at a studio in Mexico City. It was easily the best-sounding vocoder we've ever used. They also sell for \$5,000.

Are there things you can say into the vocoder that you wouldn't be able to say in your normal voice? What about "Take me to the leader of your steak-sex quadrant now"? Means: I would only be able to say that into the vocoder. You can say or sing anything into a vocoder and it sounds good. I forget lyrics to songs, so I just make English-sounding phonics. No problem.

How did the song "Anthropocene" come together? Manley: We'd given ourselves the assignment of showing up to a recording session with a few ideas. I wrote the riff in about four seconds. It was a total throwaway riff, but both Nate and Seb heard it and liked it.

Means: It was a really stupid riff. That was exciting. Previously, Phil's stupidest riff in memory was for "Positive People." I don't know if you've noticed, but rock and roll is kind of stupid [laughs]. Once you've got a truly stupid riff, then you just try to stay out of its way. Maybe modulate to a bridge and add a solo.

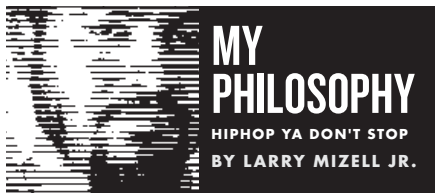
What's the most fucked-up thing you've thought about while playing a song live? Manley: Killing Sebastian with my guitar. It wasn't something I thought of as much as something I actually did in Newcastle, Australia.

Means: Once I thought, "I'm going to piss all over the stage while I'm playing." Then I did.

Thomson: Actually, Phil, you hit my ride cymbal and then I chased you into the back-stage and then we hugged.

Volume X is getting pressed on virgin vinyl. Describe virgin vinyl? Manley: I toured a record-pressing plant in Cleveland. The vinyl is made of PVC pellets. Sometimes the excess melted PVC gets collected and reused. Those records made with the recycled PVC are considered *nonvirgin*.

Means: The vinyl is only virgin before Trans Am is pressed into it. ■



EYE 4 AN EYE

Happy White People's Independence Day. To paraphrase **Chris Rock**, "The slaves weren't free, but I'm sure they enjoyed fireworks."

Black people have their own Independence Day. It's a holiday (it should be a federal one) called Juneteenth—celebrated June 19—that acknowledges the day that slaves in Texas got word from white folks that they weren't slaves anymore, *two years after the fact*. Meanwhile, the South still reps and flies their "Flag of Losers"—as **Killer Mike** called the Confederate flag recently—knowing damn well it's the white-supremacy bat signal, the banner of a nation that would be founded "upon the great truth that the negro is *not equal* to the white man."

So after those terrorist killings at Mother Emanuel in South Carolina, people couldn't help but notice that the stars and bars still flew over the state's capitol. Walmart suddenly announced they'd stop selling Confederate flag-branded merchandise, so nobody would think they condoned racist murders. You know



when a good time to make that point would've been? When the police killed **John Crawford** in their store for carrying a BB gun—while he was on the phone with the mother of his kids—because a scared white man called 911.

Then Amazon stops selling Confederate flag merchandise, too, after Mayor Ed Murray subbed them? Why sell those things anyway? Probably because America, including the Great Pacific Northwest, is full of racist white people who'd buy that shit. Even the General Lee's getting repainted! Even though we grew up on that show—hip-hop still loves Daisy Dukes—we all knew we'd have kept driving if we'd seen a sign that said "Hazzard County." It took this long, this much, to light a fucking fire under this symbol; even **Lynyrd fucking Skynyrd** retired their rebel flag a decade ago.

MJG and **Lil Jon** burned the Confederate banner on their album covers. **David Banner** was draped in a shredded flag as he raced through a graveyard from unseen pursuers. Double agent **Kanye West** sold Yeezus tour jackets with the stars and bars on the arm. Surprisingly, nobody's called him on that recently. He's like a light-skinned slave, still in the motherfuckin' house.

This week, you'll possibly be barbecuing. You're gonna need tunes. **Vince Staples**'s stupid fiery *Summertime '06* and **Cam the Mac**'s banging *Chef Killa* both go, as does *To Pimp a Butterfly*—your party can try to re-create the cover's White House lawn party. Just don't re-create the Pennsylvania Avenue cluck scene from the cover of the **Geto Boys**' great 1998 *Da Good Da Bad & Da Ugly*. Crack is wack and, like the White House, a tool of white supremacy.

Now a prayer. From that album's "Eye 4 an Eye," in the words of the Honorable **Willie D**: "I'ma say this shit one time and one time only—we ain't against all white people! But we are against all white people that's against us. Fuck ALL you muthafuckas! Fuck the jail cells, fuck the mangy-ass dogs, fuck the chewing tobacco, fuck the Confederate flag, and fuck your militias, your shotguns in the back of your pickups!" ■

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7/7 TUESDAY		Trans Am Midday Veil, VHS <i>All Ages</i>
7/8 WEDNESDAY		Big Business Gaytheist <i>All Ages</i>
7/9 THURSDAY		<i>STG Presents::</i> The Griswolds Wild Party <i>All Ages</i>
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Wednesday 7/1

Christopher Owens

(Barboza) Former Girls frontman Christopher Owens played every instrument for the recording of his third album, *Chrissybaby Forever*, so I'm curious to see how this plays out in a live performance. He uses the kind of classic pop-music tropes—think open arrangements and sing-along choruses—that could easily make him sound like a factory-manufactured mess. What saves these songs is Owens's eager, openhearted vulnerability. The track "Another Loser Fuck Up" says it all: "Don't be afraid to fail/Don't be afraid to try." Why wrestle with complex emotions when your heart is craving simple pop songs? Lean into the skid. Embrace the lightness. **LINDSAY HOOD**

Juan Wauters, Scott Yoder

(Sunset) There's a lovely simplicity to Juan Wauters's songs. The former Beets frontman is the quiet king of capturing small moments and feelings and putting them into tender acoustic folk numbers. Whether he's singing in Spanish or English, his songs shine with an optimistic, Jonathan Richman-like tenderness and *Meet the Beatles!* melodies. His latest *Captured Tracks* full-length, *Who Me?*, explores tried-and-true songwriting topics—romantic love and finding yourself—but through Wauters's earnest voice, unassuming production, and sunny guitar melodies, they feel delightfully fresh, an unexpected bouquet of flowers from someone you've just met but feel like you've known for a long time. **ROBIN EDWARDS**

Tyler, the Creator; Taco

A (Showbox Sodo) In four years, gawky freshmen can turn into self-assured seniors, and it was just four years back that the willfully offensive OFWGKTA first set the world a-clutchin' their collective pearls. But 2015 finds a (somewhat) kinder, gentler Tyler, the Creator, the charismatic Odd Future general who orchestrated one of the more exciting disrupts in hip-hop's last few years. No longer the self-hating,

Gary Wilson's women-obsessed songs suggest he's a lothario, even if his commonplace vocals betray him as a schlub.

Eminem-emulating skater misanthrope sleeping on the floor, Tyler has become a bit of a good-times-reveling lifestyle icon, akin to his hero Pharrell. Tyler's struggle with trying to reconcile this growth—and a genuinely more positive outlook—with his old "Wolf Haley" persona is all over his 2015 album, *Cherry Bomb*. That album's unevenness—while still a leap over its predecessor, *Goblin*—mostly stems from the badly mixed bursts of vintage-OF nastiness failing to mesh with the smooth keyboard-fusion sound that typifies *Bomb*'s best moments. **LARRY MIZELL JR.**

Gary Wilson, the Fabulous Downey Brothers

(Chop Suey) Like R. Stevie Moore, Gary Wilson



MARK PECKMEZIAN

TYLER, THE CREATOR A good-times-reveling lifestyle icon. Wed July 1 at Showbox Sodo.

has enjoyed a late-career boost thanks to certain younger musicians hip to these songwriters' skewed pop genius and eager to expose it to their peers. Wilson's steez will appeal to fans of cult misfit artisans like Ariel Pink, Kenneth Higney, and Doug Hream Blunt. Ol' Gary is not a real looker, but his women-obsessed songs suggest he's a lothario, even if his commonplace vocals betray him as a schlub. However, Wilson is a stud when it comes to crafting sleek, catchy melodies and deceptively funky rhythms (there's a reason Stones Throw put its promo muscle behind him). The down-on-its-luck, loungey patina that clings to Wilson's best material—see especially 1977's *You Think You Really Know Me*—adds a layer of poignancy to what could

be corny shtick. This Endicott, New York, multi-instrumentalist's career has spanned from 1960s bubblegum act 1910 Fruitgum Company to interactions with John Cage, and out of such unlikely sources springs Wilson's oddball, creepily pretty popcraft. **DAVE SEGAL**

Sub Pop Cover Night: Hobosexual, Cataldo, Black Whales, Maiah Manser, Ravenna Woods, Prom Queen, Skates!, Ephrata, Susy Sun

(Neumos) Seattle bands are legally required to know how to play at least one Nirvana song, but will someone bust out Catt Butt or Dickless at the Sub Pop tribute night? Ben Harwood from Hobo-

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sexual says they're defs doing a couple Nirvana hits plus "The Deal" by Thornetta Davis. Brady Hall from Ephrata tells me their set will include Dum Dum Girls and Sebadoh. Celene Ramadan of Prom Queen says they're playing "Touch Me I'm Sick" by Mudhoney and "Take Care" by Beach House, but they're still trying to narrow down their other choices. And there are so *many* choices. Personally, I'd like to see Fastbacks into Shins into A Frames with a Shabazz Palaces finale. Is that so much to ask? **EMILY NOKES**

Thursday 7/2

Zola Jesus, YourYoungBody, Nightspace, Actual Pain

(Kremwerk) Zola Jesus (aka Nika Roza Danilova) is sort of a modern-day Siouxsie Sioux, a powerful singer with a propensity for dark, chilly, and semi-over-the-top synth ballads. Which makes her an unlikely—but totally likable—pop artist. Her fifth album, *Taiga*, is a bit of a departure from her past works. As *The Stranger's* Dave Segal noted, it's more accessible and slickly produced: The songs are still dramatic but less gloomy, her beats more club-worthy, and her voice more soulful and melismatic (though still operatic—she was trained in opera). I'd still take her over [insert any pop star's name here] any day. **KATHLEEN RICHARDS**

Walter TV, Bod, Pleasures

Ⓐ (Vera) Mac DeMarco, a man who not three years ago was climbing on the ceiling ducts of tiny rock clubs and sticking fingers up his own butt onstage, has become indie rock's number-one darling. The fact that he did so by writing an insistent catchy song about smoking his favorite cigarette is telling: He's a prankster with a pop star's gift for simple, soaring melodies. Walter TV, in which DeMarco plays bass and bandmate Pierce McGarry fronts, is the cracked-out cousin of DeMarco's music. It's like the ennui-riddled characters from Tim Heidecker's *The Comedy* got sober for long enough to learn some instruments, then recorded a Ween cover album straight to four-track. All the winningly saccharine impulses of DeMarco's work are jettisoned



SANTIAGO FELIPE

ZOLA JESUS *A modern-day Siouxsie Sioux. Thurs July 2 at Kremwerk.*

in favor of blown-out jamming and half-assed harmonies. It's not unlike watching your brilliant loser friends rehearse in a bong-fogged basement, for better or worse. **KYLE FLECK**

Kutt Calhoun, Leezy Soprano, BingX, Hella Maze, more

(Nectar) Kansas City's Kutt Calhoun, formerly of Tech N9ne's Strange Music empire, has recently left the big tent and struck out on his own, but his shadowy, booming sound owes much to his former mentor. It's hype music with a villainous bent and a hit of southern swagger, synthetic and ominous, slightly anonymous but heavy-hitting in a club context. For our purposes, though, let's focus on Tacoma's own Leezy Soprano, one of the openers. Leezy's been on the come up for longer than a minute now, with a hustler's drive and an infallible

ear for street-ready productions (check out the just-released "Big Paper" on his SoundCloud page for proof). Now that he's collaborating with the likes of Pusha T, it may finally be time for the reign of King Leez to begin in earnest. **KYLE FLECK**

Friday 7/3

Melt-Banana, Torche, House of Lightning

(Chop Suey) Japan's Melt-Banana have achieved new heights in sonic weirdness, creating a mutant blend of hardcore punk/grindcore, no wave, psychedelia, and electronics. Forming in 1992, they achieved a cult following for their spastic whirlwinds of technical, feral noisecore, releasing several LPs (two of which were produced by Steve

Albini) and dozens of split EPs. In the '00s—not unlike their Japanoise counterparts Boredoms—Melt-Banana began to add more electronic effects to their sound, resulting in releases like the freak-out-heavy 2013 album *Fetch*, which maintains the inventiveness and energy of earlier works. Coheadliners Torche make the high-caliber sludgy stoner rock you might expect from ex-members of Floor, with metallic, doomy brontosaurus riffs prepared to incite both fist-pumping and headbanging. Also, show up early for House of Lightning, a new art-metal group also featuring members of Floor, making tonight a face-flaying triple-punch of heavy experimental rock. **BRITTNI FULLER**

Kudjo

(Lucid) Tiny University District lounge Lucid continues to confound expectations with its kitchen-sink approach to booking, tonight bringing in Seattle-by-way-of-Ghana band Kudjo, who claim to represent "world music reinvented." Kudjo's lead singer has a penchant for unabashed Auto-Tune and a band laying down rhythms informed by reggae, rap, and Europop alike. It's supple, funky, and intermittently goofy dance music, a mélange of influences and genres that, while it doesn't always work, certainly doesn't lack for confidence. Seriously, go listen to their 2009 single "Brown Skin" and tell me it doesn't leave you smiling. **KYLE FLECK**

Robin Trower, Ayron Jones & the Way

Ⓐ (Moore) One of the great British blues-rock guitarists, Robin Trower filigreed into international consciousness with Procol Harum, playing on that proto-prog group's first five critically lauded albums. In 1973, he started putting out records under his own name, hitting big with 1974's *Bridge of Sighs*. The title track is one of those ponderous, ominous songs that blot out the sun with a righteous despondency—a paragon of blues rock that's far beyond the reach of the Black Keys and their ilk. (See also "It's Only Money" from *For Earth Below*.) Trower's snarling yet aerated tone and laid-back fluidity lend his tunes an expansiveness that elevates them above most in this genre. No less a legend than Robert Fripp counts Trower (now 70) as an inspiration and mentor. Don't be surprised

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7.06 Monday (Weekly Jam)
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if Trower honors his own hero—Jimi Hendrix—to-night. **DAVE SEGAL**

Saturday 7/4

Kayo Dot, Dust Moth, Dama/Libra

(Highline) Few bands can straddle the worlds of avant-garde music and metal like Kayo Dot. Recording for John Zorn's highbrow Tzadik label as well as metal imprint Hydra Head, the New York City group led by composer Toby Driver (who also plays in eclectic occultists Secret Chiefs 3) creates abstrusely beautiful prog rock that sometimes gets shockingly dark and heavy. You're never really pre-

Eddie Van Halen is the reason Guitar Hero exists, and for that we have to thank him.

pared for Kayo Dot's transformations from ethereal beauty to morbid dissonance. On their latest album, 2014's *Coffins on Io*, though, they've opted for a sleek goth-glam approach that slithers in that shadowy niche between Roxy Music and Eyeless in Gaza. It might be Kayo Dot's most accessible work to date, but it's still challenging and full of enigmatic allure. **DAVE SEGAL**

Stiffed!

(Kremwerk) Since we're all still recovering from Pride, it seems like a good time to not only suggest you check out this extra-special Fourth of July edition of Stiffed!, but also to give massive kudos to the club Kremwerk itself. Celebrating its first anniversary in February, Kremwerk not only is the excellently dark basement home of many of Seattle's best touring electronic acts, the club also plays a vital role in supporting the city's up-and-coming LGBTQIA community with nights like Hairy Pit (live queer bands), Cathedral (mind-blowing high-fashion drag), Girl Bye (queer hip-hop), Transfabulous



HANNAH HUNT

CHRISTOPHER OWENS "Another Loser Fuck Up." Wed July 1 at Barboza.

(queer cabaret), and THEY! (a gender-queer party). I'm probably missing even more, as their monthly calendar is forever evolving. Anyway... KUDOS, KREMWERK! You should be proud. **KELLY O**

Sunday 7/5

Van Halen, Kenny Wayne Shepherd

(White River Amphitheatre) It's safe to say that Eddie Van Halen is the reason Guitar Hero exists, and for that we have to thank him. His namesake group's archetypal hard rock exudes a charisma, craftsmanship, and, dare I say it, *classiness* that's rarely found in the macho realm of hair bands, and it all comes down to the wildly inventive things that man can do with an ax. The sheer range of tonalities and trickery found across the vast expanse of their discography is a testament to Van Halen's restless creativity, from the crystalline arpeggios of "Eruption" to the arcing crescendo of "Why Can't This Be Love." Their best songs split the difference between cockiness and pop sensibilities (and throw

in some of those pleasure-center-tickling '80s keyboards to boot), resulting in anthems that will live far longer than you or I. **KYLE FLECK**

Crosss, Gutless, Homebody, Big Priest

(Narwhal) The music of Toronto trio Crosss shouldn't work as well as it does, since they split the difference between Black Sabbath brawn and Syd Barrett fragility. Granted, Sabbath had their introspective moments and Barrett raised a ruckus with Pink Floyd, but Crosss evoke both extremes at once. They even bust out the woodwinds for the acid-drenched "Dance Down," which sounds like the lament of a lonely witch waiting for her warlock to return from a perilous journey. Then there are the Monty Python-worthy song titles on their debut album, *Lo*, like "Kaloo Kalay." (And you thought the Incredible String Band were precious.) This stacked bill comes complete with Gutless (Lisa Prank and Chastity Belt), Denver's Homebody (twisted pop), and Oakland's Big Priest (ex-Happy Diving). **KATHY FENNESSY**

Monday 7/6

Shellac, Shannon Wright

(Tractor) Steve Albini is most known for his work as an audio engineer for bands such as Nirvana, Pixies, Jawbreaker, Low, Neurosis, and PJ Harvey, but he's also been a formidable musician in his own right, playing in bands Big Black, Rapeman, and, for the last 20 years, Shellac. That last band's sound—lean, minimalist, and riff-heavy—feels like a purposeful middle finger to 99 percent of heavy music: It's stripped of most of the snazzy effects that typically mask how a band actually sounds in favor of mathy textures and caustic energy. In 2015, this approach is almost jarring: The brief *Dude Incredible*—the band's first album in seven years, released last year—shows the threesome hasn't lost any of its fire. It's some of the dullest music for band dudes. (Also Tuesday, July 7.) **KATHLEEN RICHARDS**

Tuesday 7/7

Trans Am, Midday Veil, VHS

(Crocodile) For more than 20 years, Trans Am have been making agile and burly rock music that somehow always seems to have its tongue in cheek, even as it tries to scorch your face. It's a trick few have pulled off. The trio of chameleonic virtuosos seem to be parodying Krautrock, prog, ZZ Top-esque boogie blues, folk rock, and ambient electronic reveries even as they're creating exemplary specimens of said forms. For the peak of this stylistic omnivorousness, see 2000's *Red Line*. Trans Am's output has slowed in the last decade, as guitarist Phil Manley has gone on to become an in-demand producer and leader of the band Life Coach. But Trans Am keep on cruisin'. Their latest album, 2014's *Volume X*, forges a familiar blend of flashy hard rock ("Anthropocene"), stealthy electronic creep-outs ("Reevaluations," "K Street," "Ice Fortress"), ominous electro rock ("Megastorm"), and *kosmische* bliss-outs ("Night Shift"), with a few outliers of speed-metal pastiche, sentimental synth-heavy balladry, and a *Meddle* homage. Word to the wise: These honchos are *amazing* live. **DAVE SEGAL**

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HIGHLINE

Friday, July 3rd
A CRIME OF PASSION
Thread the Sky
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Saturday, July 4th
KAYO DOT
Dust Moth
DAMA/LIBRA
9PM, \$12-\$14

Sunday, July 5th
ARABROT
Ghold
Same Sex Dictator
The Great Goddamn
9PM, \$10-\$12

Monday, July 6th
FUCK YEAH BINGO!
7PM, FREE

Tuesday, July 7th
NIGHT DEMON
Substratum
Hexengeist
9PM, \$8-\$10

Wednesday, July 8th
SPECTACULAR SPECTACULAR
Full Moon Radio
Kelli Frances Corrado
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THUR 7/2
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FRI 7/3
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SAT 7/4
NIGHT CRUSH 4th of July!
Seattle's hella queer late night dance party. Jams upon jams upon jams! Featuring II Trill With Riff-Raff // 10pm \$Sliding Scale 10pm-11pm \$7 After

SUN 7/5
FLAMMABLE
West Coast's Longest Running House Night! Brian Lyons and Wesley Holmes // 10pm \$10

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THE ATOMIC BITCHWAX, MOS GENERATOR 9/10 ORIGIN
/ KRISIUN / AEON & MORE 9/18 RORSCHAT TEST 9/26
STEPHEN PEARCY THE VOICE OF RATT 10/3 SOULFLY
/ SOILWORK / DECAPITATED 11/18 THE MISFITS @
SHOWBOX SODO 11/17 BLIND GUARDIAN / GRAVE DIGGER

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TUESDAY 7/7

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WEDNESDAY 7/8

TANLINES

MAS YSA

FRIDAY 7/10

BOOTIE SEATTLE:
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DANCE PARTY

SATURDAY 7/11

FOX AND THE LAW
(LP RELEASE)

THE YOUNG EVILS + KINGDOM OF THE
HOLY SUN + TERMINAL FUZZ TERROR

MONDAY 7/13

FROM AUTUMN
TO ASHES

HAWTHORNE HEIGHTS + SLEEPWAVE
+ EXTINCTION A.D.

WEDNESDAY 7/15

CEREMONY

TONY MOLINA + CREATIVE ADULT
+ PRIVATE ROOM

THURSDAY 7/16

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SUNDAY 7/19

NEUMOS & TRACTOR TAVERN PRESENT

BOMBA ESTÉREO

MITÚ

WEDNESDAY 7/29

NEUMOS & DEAD NATION PRESENT

POP EVIL

RED SUN RISING

BARBOZA

SUNDAY 7/5

ONCUE

TURTLE T + CATO

MONDAY 7/6

FEATHERS + EYES

LAZER KITTY +
RICHIE DAGGER'S CRIME

TUESDAY 7/7

PORCELAIN RAFT

KATIE KATE (SOLO)

THURSDAY 7/9

DEAD HIPSTER PRESENTS

NO DUH!

90'S DANCE PARTY

WEEKLY FRIDAY & SATURDAY DANCE
NIGHTS FROM 10:30PM TO CLOSE

COMING UP

7/1 Sub Pop Cover Night • 7/1 Christopher Owens
• 7/8 TR/ST • 7/10 Nostalgist • 7/11 Villagers •
7/13 Eternal Summers • 7/14 Marriages • 7/15
Dead Sara • 7/16 Tim Held • 7/17 Memory Tapes •
7/17 Ryn Weaver 7/18 Fu Manchu • 7/19 Son Little
• 7/20 Boxed In • 7/21 Penguin Prison • 7/21 Alex
Wiley x Johnny Polygon • 7/22 Ruler • 7/30 Slim
Cessna's Auto Club • 7/29 Sister Girlfriend •
7/30 Kamasi Washington • 7/31 En Canto • 8/1
Sticky Fingers • 8/4 METZ • 8/5 High On Fire •
8/6 Tel Shi • 8/7 Mother Mother • 8/7 The Delta
Saints • 8/8 The Vaccines • 8/8 Moon Honey •



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MELT-BANANA TORCHE
AND
WITH HOUSE OF LIGHTNING 7.03

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FEAT. PROM QUEEN - FUTURE SHOCK
AND DJ MIKE STEVE

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NATHAN BRANNON - PAUL JAY - ERIN INGLE 7.08

SPACE THEATRE PRESENTS
FUNKY CONGREGATION
FEAT. ERIK BLOOD
DEWEY DECIMAL & MATHEMATIX
RESIDENT DJs
SASSYBLACK & CHOCOLATE CHUCK 7.10

COMING SOON

KARAOKE - EVERY MONDAY

7.5 KILL THE KEG UNIVERSE PEOPLE
7.7 GEL SET IN THE DEN
7.12 KILL THE KEG THE BURNS
7.14 PETER QUIRK RECORD RELEASE
7.16 **THE SPITS**
7.17 SHOWDOWN HEART / FLEETWOOD MAC
7.19 KILL THE KEG BEVERLY CRUCHER
7.22 WIMPS DJ SET
7.24 TOO MANY CREEPS
7.29 INDIAN SUMMER DJ PARTY
8.7 PIZZA FEST FEAT. MEAN JEANS
8.9 SCREAMING FEMALES
8.10 ROYAL HEADACHE
8.23 **FUCKED UP**
9.13 A PLACE TO BURY STRANGERS
9.18 **MOON DUO**
10.21 **TYLER WARD**
11.1 **KING DUDE**

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Father John Misty
Jamie xx Toro y Moi Built to Spill

Broods
Ivan & Alyosha
Giraffage
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Wye Oak
Flatbush Zombies
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BADBADNOTGOOD
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The Julie Ruin
Shabazz Palaces
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MUSIC CALENDAR

See *The Stranger's* online THINGS TO DO calendar for complete music listings.

DRUNK OF THE WEEK...BELOW
THE HOMOSEXUAL AGENDA...44
DATA BREAKER...45

WED 7/1

LIVE

88 KEYS Musicians' Jam: Jens Gunno, guests, 8 pm, free

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

BARBOZA Christopher Owens, 8 pm, \$15

CAPITOL CIDER Faint Peter, 8 pm, free

CHOP SUEY Gary Wilson, Fabulous Downey Brothers, 8 pm, \$12/\$15

C&P COFFEE COMPANY Jim Page, 7 pm, free

CROCODILE Frankie Grande, 6:30 pm, \$25

DARRELL'S TAVERN Open Mic: Guests, 9 pm, free

EL CORAZON Kristeen Young, FEA, Great Grandpa, 8 pm, \$8/\$10, Plague Vendor, guests, 8 pm, \$10/\$12

FIX COFFEEHOUSE Open Mic: Guests, 7 pm, free

HILLIARD'S BREWERY OCC Summer Celebration at Hilliard's: Vox Mod, iji, guests, 6:30 pm, free

KELLS Liam Gallagher

KREMWERK Chinga Su Renta: 9 pm

NECTAR Twisted Insane, Shua, Lex Lingo, Deadly Poets, guests, 8 pm, \$12

NEUMOS Sub Pop Cover Night: Hobosexual, Cataldo, Black Whales, Maiah Manser, Ravenna Woods, Prom Queen, Skates!, Ephrata, Susy Sun, 8 pm, \$5

OWL N' THISTLE Justin and Guests: 9 pm, free

PARAGON Two Buck Chuck,

8 pm, free

THE ROYAL ROOM Nicole Rinne, 6 pm

SHOWBOX SODO Tyler the Creator, Taco, 9 pm, \$30/\$35

SKYLARK CAFE & CLUB Open Mic: 8:30 pm, free

SUBSTATION Robert Roth, Joel Bergstrom, Ian Forrester

SUNSET TAVERN Juan Wauters, 9 pm, \$8

TRACTOR TAVERN Jessica Hernandez & the Deltas, Acapulco Lips, Joseph Giant, 9 pm, \$10

VICTORY LOUNGE Nervosas, Bad Future, Convictions, 9 pm

VITO'S RESTAURANT & LOUNGE Jeff Davies Group: 9 pm, free

THURS 7/2

LIVE

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

BLACK LODGE Vacant Life, Vermin, PMS 84, Nixon Tooth, 9 pm

BLUE MOON TAVERN Pure Ups, the Jesus Rehab, Pitschhouse, Chill Spectre, 9 pm

CAPITOL CIDER Anne Feeney, 8:30 pm, free

CENTRAL SALOON Stay Happy Collective: 6 pm, free

CHOP SUEY Scared of Chaka, Full Toilet, Prison, 8 pm, \$10/\$12

COLUMBIA CITY THEATER Unite One, Drew N the Sea, the Lights, 8:30 pm, \$8/\$10

CONOR BYRNE Sweet Jesus, Hand in the Attic, Yves, 9 pm, \$8

CROCODILE Tuxedo, 8 pm, \$20

CROSSROADS SHOPPING CENTER Open Mic: 6 pm, free

DARRELL'S TAVERN Silky Sam

DOWNPOUR BREWING Open Mic Night: Guests, 5 pm, free

HIGH DIVE Marmalade,

8 pm, free

THE ROYAL ROOM Nicole Rinne, 6 pm

SHOWBOX SODO Tyler the Creator, Taco, 9 pm, \$30/\$35

SKYLARK CAFE & CLUB Open Mic: 8:30 pm, free

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8 pm, free

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VICTORY LOUNGE Nervosas, Bad Future, Convictions, 9 pm

VITO'S RESTAURANT & LOUNGE Jeff Davies Group: 9 pm, free

8 pm, free

THE ROYAL ROOM Nicole Rinne, 6 pm

8:30 pm, \$6

JAZZ ALLEY Greg Adams & East Bay Soul: \$30.50

KELLS Liam Gallagher

KREMWERK Zola Jesus, YourYoungBody, Nightspace, Actual Pain, 8 pm, \$8

MACHINE HOUSE BREWERY John Krausbauer, Geological Creep, Sean Curley, 8 pm, \$8/\$10

THE MIX Yada Yada Blues Band, 9 pm, free

NECTAR Kutt Calhoun, Leezy Soprano, BingX, Hella Maze, guests, 8 pm, \$13

NEPTUNE THEATRE DanceGarden: A Celebration of World Music & Dance: 7 pm, free

NEUMOS Eric Bellinger, Akual, Readhead, Lil Ripp, CJB, 8:30 pm, \$25

THE ROYAL ROOM The Royal Ramble, 7 pm, suggested donation \$5-\$15

SUBSTATION the Finger Guns, the Hard Way, Jojo Jupiter, 8 pm

TOM MCCALL WATERFRONT PARK Waterfront Blues: Big Bad Voodoo Daddy, Macy Gray, Turkuaz, Jelly Bread, guests, \$35-\$1250

VERA PROJECT Walter TV, Bod, Pleasures, 7:30 pm

VICTORY LOUNGE P.r.o.b.l.e.m.s., Red Volt, FCON, 9 pm, \$7

8 pm, free

THE ROYAL ROOM Nicole Rinne, 6 pm

SHOWBOX SODO Tyler the Creator, Taco, 9 pm, \$30/\$35

SKYLARK CAFE & CLUB Open Mic: 8:30 pm, free

SUBSTATION Robert Roth, Joel Bergstrom, Ian Forrester

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8 pm, free

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8 pm, free

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VITO'S RESTAURANT & LOUNGE Jeff Davies Group: 9 pm, free

8 pm, free

THE ROYAL ROOM Nicole Rinne, 6 pm

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KELLY O

CHASSE AND AMY

It's been hotter than hell. It's hotter than two rats fucking in a wool sock (which is also hotter than a whorehouse on nickel night). I want to remind you that if you're gonna let someone pour a can of beer down your throat, make sure it came not just out of the refrigerator but out of a cooler. Lagers are nice on ice! They're really the only kind of beer to drink in the summer heat. Like Chasse and Amy, I'm particular to British Columbia's Kokanee. Whether you're sipping or deep-throating, it's as crisp as a Granny Smith apple! The picture of the snowy glaciers on the can ain't half bad, either.

KELLY O

★ = Recommended A = All Ages

For the complete, searchable, constantly updated calendar, go to thestranger.com/music

For ticket on-sale announcements, follow twitter.com/seashows

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[DJ SET]
YOUR YOUNG BODY
NIGHT SPACE
ACTUAL PAIN [DJ]
DJ FIST FIGHT

WED 7/1 CHINGA SU RENTA
THU 7/2 ZOLA JESUS (DJ SET)
FRI 7/3 RESEARCH NEW!
SAT 7/4 STIFFED! GAY DISCO!
WED 7/8 THEY (GENDER QUEER)
THU 7/9 FALSE PROPHET
FRI 7/10 MENAGERIE NEW!
SAT 7/11 BOTTOM FORTY (DEER HUST)
SAT 7/11 BOTTOM FORTY (INTERIOR)

(LATING NIGHT) LA GAVIOTA / MZ ARTIZ / JOTO-REALNESS
YOUR YOUNG BODY / NIGHT SPACE / ACTUAL PAIN [DJ]
1800 HAIGHTSTREET / SOFFOS / BIOME / PLL (LIVED)
(FOURTH) EUGENE TAMBORINE (NYC) / RIZ ROLLINS
(A BENDERFUCK PARTY) DANA DUB / TRINITRON
STICKERS / SAYONARA / VOX VESPERTINUS / KATE
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Mama: DJ Nitty Gritty, DJ Sad Bastard, free
★ **MERCURY** Sex.Wave: Guests, 9 pm, \$3/\$5
NEIGHBOURS Tinder: DJ Bret Law
OHANA Get Right: '80s Ladies Night: DJ Sosa, 10 pm, free
Q NIGHTCLUB Funk D'Void, \$12
R PLACE Thirsty Thursdays: DJ Flow
SAINT JOHN'S BAR AND EATERY Peel Slowly: DJ Squid Vicious, Fentar, DJ Kool Mike B, DJ Bargain Bin, free
TRINITY Space Thursdays: Deaf/Nit, Chris Herrera, Christyle, free

CLASSICAL

★ **BAINBRIDGE PERFORMING ARTS** Movie Music Live: Bainbridge Symphony Orchestra, \$16/\$19

FRI 7/3 LIVE

88 KEYS Dueling Piano Show: 8 pm, free
AQUA BY EL GAUCHO Ben Fleck, 6 pm, free
BLUE MOON TAVERN Deception Past, Caleb & Walter, 9:30 pm
CAFE RACER Sourmash Hug Band, Puddle Stompers, 9 pm
CENTRAL SALOON Strangers You Know, 9 pm, \$5
CHINA HARBOR Orquesta la Solucion, 9:30 pm, \$15
★ **CHOP SUEY** Melt-Banana, Torche, House of Lightning, 9 pm, \$17/\$20
CONOR BYRNE The Hoot Hoots, the Great Um,

Swingset, 9 pm, \$8
★ **CROCODILE** The Stone Foxes, Whiskey N' Rye, guests, 8 pm, \$12
★ **CROSSROADS SHOPPING CENTER** Honky Tonk Sweethearts: 7 pm, free
DARRELL'S TAVERN The Black Crabs, Phil Friendly, the Rainieros
★ **EL CORAZON** Mustard Plug, guests, 8 pm, \$12/\$14
★ **FREMONT ABBEY** Colm Keegan, \$25
HIGH DIVE Tetrabox, Real Don Music, 9 pm, \$8
HIGHLINE A Crime of Passion, Thread the Sky, Grand Arson, \$7
★ **HOLLOW EARTH RADIO** Koda Sequoia, Our First Brains, Listen Lady, Churn, 8 pm, \$5/\$7
★ **JAZZ ALLEY** Greg Adams & East Bay Soul: \$30.50
KREMWERK The Loveless Building, Planet of Giants, Tinfoil and Tape, 9 pm, \$7
★ **LANGSTON HUGHES PERFORMING ARTS INSTITUTE** Freshest Roots: Espresso Open Mic, 7 pm, free (donations appreciated)
★ **LO-FI DUG:** Grace Love and the True Loves, 9 pm, \$10
★ **LUCID** Kudjo, 9:30 pm, \$28
★ **MIKE WALLACE PARK** Kingston Fourth of July Celebration & Fireworks: Idealism, Waiting on Wendy, Knucklehead, free
★ **MOORE THEATRE** Robin Trower, Ayron Jones & the Way, 8 pm, \$42.50
NEUMOS Beenie Man, the Zagga Zow Band, 8 pm, \$25
SEAMONSTER Live Funk: Guests, 10 pm, free
SLIM'S LAST CHANCE The Heels, Underwater Tiger, Coyote Bred, 9 pm

SOUND CHECK BAR & GRILL The Spazmatics, 9 pm
SUBSTATION Smokey Detour, 9:45 pm
SUNSET TAVERN Sightseer, South Jackson, In Cahoots: Sightseer, South Jackson, In Cahoots, 9 pm, \$8
TRACTOR TAVERN Dave Alvin and Phil Alvin with the Guilty Ones, Mandolin Hooper, 9 pm, \$25
TULALIP RESORT CASINO Boz Scaggs, Aaron Neville, 7 pm, \$30
★ **VASHON OPEN SPACE FOR ARTS AND COMMUNITY** Calling Deadheads, 3 pm, \$40 for three days
VICTORY LOUNGE Boats!, Shredding, Half Fast, 9 pm
VITO'S RESTAURANT & LOUNGE Jovino Santos Neto: 8 pm, free

DJ

ASTON MANOR #AstonMob Fridays: Guests
BALLROOM Rendezvous Friday: Guests, 9 pm
BALMAR Top 40: Guests, 9:30 pm, free
BALTIC ROOM Fundamental Fridays: Guests
CUFF DJ Night: Rotating DJs, 10 pm, free
FOUNDATION Goshfather, Jinco, 10 pm, \$15
HAVANA Viva Havana & Havana Social: DJ Sean Cee, DJ Send, DJ Pho Sho, guests, \$6/\$10; females free before 10 p.m.
★ **LO-FI DUG:** Grace Love and the True Loves, 9 pm, \$10
MERCURY Gasp: JQ, 9 pm, \$5
NECTAR Red, White, & Bollywood: Prashant, guests, 9 pm, \$10
NEIGHBOURS Absolut Fridays: DJ Richard Dalton,

DJ Trent Von, 9 pm
PONY Beefcake: DJ King of Pants, Dee Jay Jack
R PLACE Swollen Fridays: 9 pm
★ **RE-BAR** Re-Locate: DJ Darek Mazzone, DJ Rhythma, DJ Chilly, 10:30 pm
RUNWAY CAFE Vinylaters' First Fridays: The Vinylaters
THERAPY LOUNGE Under Pressure: 9:30 pm, \$3 after 10:30 p.m.
TRINITY Playday: Guy, VSOP, Tyler and DJ Phase

CLASSICAL

★ **BAINBRIDGE PERFORMING ARTS** Movie Music Live: Bainbridge Symphony Orchestra, \$16/\$19

SAT 7/4 LIVE

88 KEYS Dueling Piano Show: 8 pm, free
★ **ANGLE LAKE PARK** Family Fourth of July Fireworks: Torre, Mr. Von, Rikk Beatty Band, Tinman, 1 pm
THE ANGRY BEAVER The Seattle Houserockers, free
AQUA BY EL GAUCHO Ben Fleck, 6 pm, free
★ **BEAUMONT CELLARS** Jessica Lynne, 2 pm, free
★ **BELLEVUE DOWNTOWN PARK** Fourth of July Fireworks in Bellevue: Bellevue Youth Symphony Orchestra, Idol Eyez, Robbie Walden, Kudjo, free
★ **CAFE RACER** Yelsa, 9 pm
★ **CAL ANDERSON PARK** Independence Day Picnic: the Not-Its, Heatwarmer, Tangerine, 11 am, free
★ **CELEBRATION PARK** Red, White, and Blues

THE HOMOSEXUAL AGENDA

BY ADRIAN RYAN

WEDNESDAY 7/1

'FREEDOM FANTASIA'

Well, that was quite a Pride-y little ride, now wasn't it? But there's no rest for the wicked, as we damn well know, and so we barrel bravely forth, ever ready to suck every succulent drop from this **great big fruit we call gayness**. And believe it or not, here we are again, toe to toe with one of the year's most anticipated cures for even the staunchest of Pride hangovers—*Freedom Fantasia*! Our beloved BenDeLaCreme returns to us at long last after touring, well, everywhere. (She's the winner of season six of *RuPaul's Drag Race* as far as I'm concerned, and don't contradict me. I've never even HEARD of Bianca Del Rio.) And she brings our good friends Kitten and Lou and Cherdonna Shinatra along with her, to gift us all with their **annual pageant of Americana, apple pie, and the red, white, and blue!** It's the second most important gay and BenDeLa-centric theatrical event after *Homo for the Holidays*, and hurry! It's three nights only! *Triple Door*, 8 pm, \$25–\$45, 17+, July 1–3.

THURSDAY 7/2

A NICE NIGHT OF VONNEGUT

I must admit that it is occasionally (OCCASIONALLY!) nice to take a wee break from the **dizzy, spinning world of gay nightclubs and bars** and breathe a little—and there is no better way to do that than the next best and gayest thing. Of course, I speak of the theat-ah! (I was a theater major, you understand, try not to die of shock.) Everyone but everyone has been madly raving about the new *Book-It* adaptation of one of my favorite books (and authors, for that matter), *Slaughterhouse-Five* by Kurt Vonnegut, which is about a seriously complicated man who



seems to **indiscriminately bounce back and forth** between, present, past, future, and even a few alternative dimensions. Who among us cannot relate to that? I ask you. *Book-It Repertory Theatre*, 2 and 7:30 pm, \$30, all ages, through July 3.

FRIDAY 7/3

GUERRILLA QUEER TAKEOVER

Shhhhh! I've got a secret I'd like to share, but DON'T TELL ANYBODY. (Except, of course, everybody.) It's time for Guerrilla Queer Bar! You know the concept. Way too much queer space is evaporating in this town, so let's return the favor by **invading a not-very-queer space** and making it our own! The location changes each time, of course, and it's kept secret up until the actual event, so please to visit thewelcomingcommittee.com/seattle and, you know, sign up. Once you RSVP, you'll receive the missive with the next location. **I'll see you there**—wherever the hell "there" is. Let's take back the night! *Location TBA* (shhhh...), 9 pm, 21+.

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Festival & Fireworks: Magic Bus, the Disco Ballz, guests, free

CLUB HOLLYWOOD CASINO Johnny and the Bad Boys, DJ Becka Page, 9 pm, \$5

DARRELL'S TAVERN Darrell's Rock N Roll BBQ: Train Wreck, Conduit Wordsmith, Sweat Factory, Boggs & Graves, Evan Hulse, 6 pm, free

● **EL CORAZON** Taylor Caniff, Michael Wood, 7:30 pm, \$20; Thrashers Corner, Burlington Coat Felony, guests, 9:30 pm, \$7

● **GENE COULON MEMORIAL BEACH PARK** Renton's Fabulous 4th of July & Fireworks: free
★ **HIGHLINE** Kayo Dot, Dust Moth, Dama/Libra, 9 pm, \$12

● **HIRAM M. CHITTENDEN LOCKS** Seattle Civic Band, 2 pm, free

● **JAZZ ALLEY** Greg Adams & East Bay Soul: \$30.50

● **JOINT BASE LEWIS-MCCHORD** JBLM Freedomfest: Frankie Ballard, free

● **LAKE BOREN PARK** Fourth at the Lake: Cherry Cherry, guests, 6 pm, free

● **LAKE MERIDIAN PARK** Splash! (Music & Fireworks): The Stone Foxes, Shaggy Sweet, guests, free

● **MIKE WALLACE PARK** Kingston Fourth of July Celebration & Fireworks: Idealism, Waiting on Wendy, Knucklehead, free

SLIM'S LAST CHANCE The Chasers, Guessing Game, RL Heyer, 5 pm

● **SOULFOOD**

COFFEEHOUSE AND FAIR TRADE EMPORIUM Soulfood Open Mic: Guests, 6 pm, free
SUBSTATION Guests, 10 pm
★ ● **VARIOUS LOCATIONS** Grand Old Fourth: Soul Siren, Ranger & The Re-Arrangers, free
● **VASHON OPEN SPACE FOR ARTS AND COMMUNITY** Calling Deadheads, through Jul 5, 3 pm, \$40 for three days
VICTORY LOUNGE Killer Ghost, Red Tank, Great Dads, ART FAD, Sun Thieves, 8:30 pm

JAZZ

BRASS TACKS Triangular Jazztet, 7 pm, free

DJ

ASTON MANOR 4th of July Summer Beach Party: NRG Saturdays: Guests, Shane Christian, Sharps, BL3R, 10 pm, \$10/\$15

BALLROOM Sinful Saturdays: Guests, 9 pm

BALMAR Top 40 Night: Guests, 9:30 pm, free
BALTIC ROOM Crave Saturdays: McClarron, Swel, 10 pm

BARBOZA Inferno: DJ Swervewon, guests, 10:30 pm, \$5 before midnight/\$10 after

CHOP SUEY Dance Yourself Clean: Guests, 9 pm, \$5; free before 10:30 p.m.

CORBU LOUNGE Saturday Night Live: DJ BBoy, DJ 5 Star

CUFF DJ Night: Rotating DJs, 10 pm, free

FOUNDATION Paris & Simo,

10 pm, \$15

HAVANA Viva Havana & Havana Social: DJ Sean Cee, DJ Send, DJ Pho Sho, guests, \$6/\$10; females free before 10 p.m.

★ **KREMWERK** Stiffed: Gay Disco 4th of July: Eugene Tambourine, 10 pm, \$8, DJ Pavone, 10 pm, free

MERCURY Machineries of Joy: DJ Hana Solo, \$5
NECTAR TRL: Red, White, And Britney Edition: DJ Indica Jones, guests, 9 pm, \$7

NEIGHBOURS Powermix: DJ Randy Schlager

R PLACE Therapy Saturday: DJ Flo'w

RE-BAR Night Crush: 10:30 pm

★ **REVOLVER BAR** Jazz Brunch: Rob Femur, DJ Vice Diamond, 11 am, free

RUNWAY CAFE DJ David N, free

TRINITY Reload Saturdays: DJ Nug, DJ Kidd, Rise Over Run, guests, \$15/free before 10 pm

CLASSICAL

● **BAINBRIDGE PERFORMING ARTS** Movie Music Live: Bainbridge Symphony Orchestra, \$16/\$19

SUN 7/5 LIVE

★ **95 SLIDE** Customs Day Out: Guests, \$10

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

BARBOZA OnCue, Cato, 8

pm, \$12

BLUE MOON TAVERN Jacob Russo, Medicine Bows, Sporty Lee, Anthony Ruptak

★ **CAFE RACER** The Racer Sessions, 7:30 pm, free

CHOP SUEY Universe People, Wood Knot, Young Pioneers, Boyfriends, 4 pm, \$5

● **EL CORAZON** Head North, A Will Away, Light Years, guests, 7:30 pm, \$10/\$12

HIGH DIVE Captain Algebra, guests, 8 pm, \$6

HIGHLINE Arabrot, Ghoid, 9 pm, \$10/\$12

● **JAZZ ALLEY** Greg Adams & East Bay Soul: \$30.50

KELLS Liam Gallagher

LITTLE RED HEN Open Mic Acoustic Jam with Bodacious Billy: Guests, 4 pm

LO-FI Rainbow Wolves, Portable Morla, guests, 8 pm

★ **NARWHAL** CROSSS, Gutless, Homebody, Big Priest, 9 pm, \$8

NECTAR Blueprint, Supastition, Mic Flont, guests, 8 pm, \$10

● **SEATTLE PUBLIC LIBRARY, MONTLAKE BRANCH** The Mother Pluckers, 1:30 pm, free

● **SKYLARK CAFE & CLUB** Ismay, SunDummy, Matt Kinder, 6 pm, \$5

SUBSTATION Antarez, Shades of Static, Fred Roth Revue

TIM'S TAVERN Kirsten Silva's Seattle Songwriter Showcase: Guests

TRACTOR TAVERN Sons of Bill, Frontier Ruckus, 8 pm, \$10



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DATA BREAKER

BY DAVE SEGAL

WEDNESDAY 7/1 FAKE TRADE'S EERIE, LO-FI ABSTRACTIONS

This show is a smorgasbord of fascinating experimental music featuring **three California artists and three locals**. Most germane to Data Breaker's purposes is Fake Trade (aka Seattle producer Levi Berner), who also has released an interesting cassette on Eiderdown Records under the New Forest alias. His new project isn't too far in tone from New Forest's cryptic, ominous soundscapes. On Fake Trade's 2015 album, *Glass Pane*, he uses synthesizer, drum machine, and sequencers to generate prickly, low-fidelity tracks that elude easy categorization. The closest comparisons might be the clanking, weebegone soundtrack to *Eraserhead* and Actress, the British producer who seems to **coat every sound in rust and moss**. You don't dance to Fake Trade's output so much as you lurch and lurk to his implied, rickety beats. Two of *Glass Pane*'s pieces, "Five" and "Seven," are among the most desolate, eerie tracks I've heard this year—and I've experienced a lot of desolate, eerie music. With **Pod Blotz, Glochids, Shelter Death, Bloom Offering**. *Lo-Fi*, 8 pm, \$7, 21+.

THURSDAY 7/2

SCOTTISH TECHNO MAGUS FUNK D'VOID ELECTRIFIES STUDIO 4/4

The wise folks who run the Studio 4/4 weekly have brought back veteran Barcelona-based Scottish producer/DJ Funk D'Void (aka Lars Sandberg), who played Q only a year ago. Any dance-music jock with an alias that references Sir Nose D'Void of Funk merits your attention, and Sandberg's 20 years of experience prove that he's used his Parliament-Funkadelic fandom to **properly hedonistic ends**. You don't go to Funk D'Void expecting blinding innovation and weird tangents. Rather, his sets are



all about electrifying your limbs and hips with a gusto that would impress George Clinton... and maybe even Hillary. Go and get your void funky. With **Brian Lyons, David Lowe, and Conner Thomas**. *Q Nightclub*, 9 pm, \$12 adv, 21+.

FRIDAY 7/3

NEW WEIRD NIGHT RESEARCH LAUNCHES WITH A HEADY BILL FEATURING 1800HAIGHTSTREET

New night alert! Research is launching the day before America's birthday, and judging by the lineup, it looks like a worthy challenger to the MOTOR monthly's experimental-electronic-music throne. Vancouver duo 1800HaightStreet record darkly psychedelic, **artfully abrasive techno** for the Lobster Theremin label. Seattle's P L L (Brain Fruit synth savant Chris Davis) occupies a similar lane to 1800HaightStreet, but brings that brand of techno with even more relentlessness and beats per minute. Tim Held has spent the past couple of years proving that there's still juice left in the IDM (intelligent dance music) genre, with **inventively jittery rhythms** and kaleidoscopically bizarre textures. Cop his *TypicalHaunts* album on Spin Cycle Records. Tacoma's Biome (aka Louise Croff Blake) is the rare DJ who focuses on the cerebral, ultra-deep end of the techno spectrum. And that's hot. With **Soffos and Hiberner**. *Kremwerk*, 10 pm, \$5 before 11 pm/\$8 after, 21+.

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★ **WHITE RIVER AMPHITHEATRE** Van Halen, Kenny Wayne Shepherd

JAZZ

THE ANGRY BEAVER The Beaver Sessions: Guests, free

DARRELL'S TAVERN Sunday Night Jazz Jam: Guests, free

★ **SERAFINA** Pasquale Santos, 11 am, free; Lennon Aldort, 6:30 pm, free

★ **TULA'S** Jim Cutler Jazz Orchestra, 7:30 pm, \$8

★ **VITO'S RESTAURANT & LOUNGE** Ruby Bishop, 6 pm, free, the Ron Weinstein Trio; 9:30 pm, free

DJ

BALTIC ROOM Resurrection Sundays: DJ Shane, Jade's Pain, 10 pm

CONTOUR Broken Grooves: Guests, free

CORBU LOUNGE Salsa Sundays: DJ Nick, 9 pm

NEIGHBOURS Noche Latina: DJ Luis, DJ Polo

PONY TeaDance: DJ El Toro, Freddy King of Pants, 4 pm

R PLACE Homo Hop:

★ **RE-BAR** Flammable: DJ Wesley Holmes, Xan Lucero, guests, 9 pm, \$10

CLASSICAL

★ **BAINBRIDGE PERFORMING ARTS** Movie Music Live: Bainbridge Symphony Orchestra, \$16/\$19

MON 7/6

LIVE

88 KEYS Blues On Tap, 8-11 pm, free

★ **AMERICANA** Open Mic, 5 pm, free

AQUA BY EL GAUCHO Jerry Frank, 6 pm, free

BARBOZA Feathers + Eyes, Lazer Kitty, Richie Dagger's Crime, 8 pm, \$8

CAPITOL CIDER EntreMundos, 9:30 pm

CONOR BYRNE Bluegrass Jam: 8:30 pm, free

★ **EL CORAZON** Pouya, Fat Nick, Germ, guests, 8 pm, \$15/\$18

HUGO HOUSE Works in Progress: 7-9 pm, free

KELLS Liam Gallagher

MOLLY MAGUIRES Open Mic: Hosted by Tom Rooney, free

SUBSTATION Open Mic: Guests

THEATER SCHMEATER Peanutty Goodness: 8 pm Thru Jul 27, \$20

★ **TRACTOR TAVERN** Shellac, Shannon Wright, 9 pm, \$15

TRIPLE DOOR MUSICQUARIUM LOUNGE Crossrhythm Sessions, 9 pm, free

CLASSICAL

★ **BAINBRIDGE PERFORMING ARTS** Movie Music Live: Bainbridge Symphony Orchestra, \$16/\$19

DJ

BALTIC ROOM Drum & Bass Tuesdays: Guests, 10 pm

BLUE MOON TAVERN Blue Moon Vinyl Revival Tuesdays: DJ Country Mike, A.D.M., guests, 8 pm, free

CORBU LOUNGE Club NYX Wave & Goth: 10 pm, \$5; free before 10:30 p.m.

DARRELL'S TAVERN DJ Wade T, free

HAVANA Real Love '90s: BlesOne, Jay Battle, \$3; free before 11 p.m.

MERCURY Die: Black Maru, Major Tom, \$5

NEIGHBOURS Pump It Up: Vogue: DJ Lightray

ROB ROY Analog Tuesdays: Guests, free

SUBSTATION Vinyl Only: DJ Ferdinand, DJ Ryan Fresh, 9 pm, free

CLASSICAL

★ **BAINBRIDGE PERFORMING ARTS** Movie Music Live: Bainbridge Symphony Orchestra, \$16/\$19



FILM



TERMINATOR GENISYS Time travel is lonely.

The Eternal Re-Terminator

Schwarzenegger Is *Back* (as Promised) in a Loopy Reboot of His Only Great Film

BY CHARLES MUDEDE

In the first and greatest film in the *Terminator* series, James Cameron's *The Terminator*, a terrible loop is established. We have two points of time: 1984 and 2029. In the latter point, a war

between machines and humans is about to end in a victory for the humans. The machines concede that they have lost the war in space, but they do not surrender. Instead, at the last minute, they add another dimension to the war: time. The machines send a cyborg Terminator T-800 Model 101 to kill the mother of John Connor, the leader of the human resistance movement. His mother, Sarah Connor (Linda Hamilton), lives in 1984. The humans see what's up and send a soldier (and friend of John's), Sergeant Kyle Reese (Michael Biehn), to protect the mother. And it is here, on this other and higher terrain of battle, the terrain of time, that the loop occurs.

Kyle has sex with Sarah in a seedy motel, and as a result becomes the father of his leader and friend in the future, John. What this means is John is not at all a normal person with normal parents. He was not born in a standard biological sequence, which is historical, which moves through time in one direction, which has a beginning and an end. John just goes around and around forever. He is like something that can self-reproduce. And indeed, incest plays an unspoken yet very loud role in the *Terminator* series. This sort of thing is bound to happen when you fuck with time. Not even family-friendly *Back to the Future* could escape the dark pull of incest.

A loop is infinite, which in part explains why the *Terminator* series just keeps going on and on. But there is an even more serious problem with having John Connor be the man

who leads humans to the point of victory in 2029. His very presence implies that the war is always already being fought out on the terrain of time. The human successes against the

Terminator Genisys

dir. Alan Taylor
Wide release

machines would not be possible without the machines trying to kill their leader before he was born. This not only complicates matters, but it means the war can end only if there is a solution on the terrain of time. The machines want John to be unborn, but the effort to make him unborn is precisely what brings him into existence. This presents a critical difficulty not only for the machines, but for the humans as well.

The project of the new *Terminator* film, *Terminator Genisys*—which is the fifth film in the series, as well as a kind of reboot—is to solve the terrible problem of John Connor's loopiness. At the level of plot, the film attempts to resituate the war to and confine it in the normal dimensions of space. True, humans cannot win the war without the crazy interdimensional element, but (and here's the rub) peace can only be reached in standard space-time. The solution? The humans attempt to overwhelm John's loop with even more loops. As a result, *Genisys*, written by Laeta Kalogridis and Patrick Lussier, is not easy to follow. The primary 1984 to 2029 loop established in Cameron's immortal original film is challenged and intersected by other and sometimes even larger loops that are trying to free the future from the curse of John's loop. Indeed, watching *Genisys*—which is nowhere near as good as the first two in the

series but is by no means as bad as the last two—is like listening to a fugue by Bach (check out “Die Kunst der Fuge”).

The film also hints that the terrain of space might actually also be in a loop, but a stable and therefore less infuriating loop: a God loop. The idea, then, is to rationalize the loops that were accidentally initiated by time machines (man) under the overarching control of the unified master loop (God). To better understand this cosmic suggestion, pay attention to the character Detective O'Brien, performed by the second best thing about the movie, J.K. Simmons.

The reprogrammed T-800 (Arnold Schwarzenegger) of *Terminator 2: Judgment Day*, the second film in the series and the last to be directed by Cameron, returns and has clearly aged. He is tired, his hand shakes, his machinery is wearing out, he no longer runs but walks with heavy steps. He has also learned how to smile. War on the terrain of time has made the machine more human. We also get the impression from Schwarzenegger's performance, the best thing about this reboot, that he really wants to retire but can't. He must keep on fighting and engaging with the increasing number of loops in time. In one scene, he even explains the new complexities to clueless Kyle (now played by Jai Courtney), the father of John, with an air of exasperation. His eyes, his voice, his whole manner seem to say: How long must this war between machines and humans go on? How many more times can I be burned, shot, and hit by speeding cars? Why can't anyone see that I'm an old man now?

Though an answer is never provided, the film does actually offer a practical way out of the war, but the humans reject it. Humans are sentimental animals. We do not want a future that differs too radically from the present, but always desire for things to remain exactly the way they are: lots of suburban homes, lots of shopping malls, and lots of traffic on freeways. This fixed longing for the happy days of a possibly imaginary past guarantees many unhappy consequences. But it bodes well for the continued existence of the *Terminator* franchise, which must be good news for someone. ■

The Citizen Kane of Orson Welles Documentaries

Improving on *Magician* Would Be a Pretty Neat Trick

BY SEAN NELSON

The life of the deep Orson Welles nerd is riddled with redundancy. Though there is a library full of secondary source material to complement the relatively few films the great master actually finished, the books and documentaries tend to spin the same yarn: Boy genius rides the astonishing success of the *War of the Worlds* radio broadcast into the sweetest Hollywood contract of all time, makes the greatest film anyone has ever seen (*Citizen Kane*), then spends the next 50 years languishing on the cloudy borderline between the purgatory of self-sabotage and the hell of thwarted promise.

It would be something if the documentary *Magician: The Astonishing Life & Work of Orson Welles* had some new information to bestow on the faithful legion of Wellesophiles—a frame or two of the original *Magnificent Ambersons* ending, a secret film of *The Cradle Will Rock*, a wire recording of him arguing with



Magician: The Astonishing Life & Work of Orson Welles

dir. Chuck Workman
DVD/Blu-Ray
(Cohen Media Group)

Herman Mankiewicz and John Houseman—but at this point, the vaults have been pretty well raided. That leaves the job of assembling a definitive telling of the Welles legend, with dissenting views intact, so that future generations too lazy to read biographies can be disabused of the notion that one of the truly fascinating artists of the 20th century was just a fat old drunk barking abuse at frozen pea commercial writers on YouTube. Documentarian Chuck Workman—whose excellent films *Superstar* and *The Source* performed similar services for Andy Warhol and Jack Kerouac—rises to that challenge admirably, providing a reverent but not uncritical history of Welles's life and work. There is fantastic footage, including film clips of his infamous Mercury stage productions—*Macbeth* with an all-black cast and Julius Caesar in fascist regalia—and sharp commentary.

Every Welles story asks the same question: Why did this brilliant maker spend so many dissolute years almost-but-not-quite getting it together for one last triumph? They also tend to offer the same stock answers—art versus commerce, the curse of early success, Hollywood's contempt for genius. Though *Magician* does make the dubious case that *Chimes at Midnight* was just such a late-stage masterpiece, its greatest trick lies in showing the how, and letting you speculate on the why. Workman focuses on the work but leaves plenty of room for Welles's human dimension, his peculiar gift for the kind of self-effacement only a pure narcissist can master, and revels in the enduring pleasure of his incredible, deathless voice. ■

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ALOFT

No one makes a film like *Aloft* for the fun of it. Peruvian director Claudia Llosa, who scored an Oscar nomination for *The Milk of Sorrow*, shot it in chilly Manitoba, and the actors have a come-as-you-are look, from Mélanie Laurent's roots to Cillian Murphy's gray-flecked beard. There isn't even a trace of comedy or romance to brighten the corners, just Drama with a capital D. In telling the tale of a reclusive falconer (Murphy) and the losses in his past, Llosa weaves two timelines together. In one, Ivan (Zen McGrath) lives with his farm-worker mother, Nana (Jennifer Connelly with an unfortunate rat-tail braid), and his terminally ill brother. In the other, which takes place 20 years later, Ivan (now played by Murphy) joins forces with a journalist (Laurent) to track down Nana, who has become a famous healer. Sadly, none of this is as interesting as it sounds. In *Frozen River*, Courtney Hunt took similar geographic and working-class ingredients, and constructed a riveting thriller, but Llosa has no interest in thrills. The characters feel like sketches, and the pace never deviates from its steady course. There's a scene toward the end when Ivan and his falcon share a moment that almost makes everything worth it—almost, but not quite. (KATHY FENNESSY) **Sundance Cinemas, Fri-Sat 4:15 pm, Sun-Tues 7:55 pm.**

★ EDEN

I'm almost certain that *Eden*—a fictional account of the rise and fall of a Parisian house DJ named Paul (his time is the 1990s and the '00s)—will make my top five list for the year's best films. Why? For one, the way the movie weaves music and narrative, beats and story, sounds and images, dancing and fucking, singing and talking, soundtrack and cinematography is so effortless (no seams on the transitions) that one wonders if it is better to watch *Eden* in a discotheque or in a movie theater. I'm more inclined to the former, the dance floor. I just want to watch, listen, and get down to *Eden*, which, thankfully, is long and meanders like a cloud. And in the way you do not ask where a cloud is going or where it is coming from—a cloud is just a cloud—you must not ask where *Eden* is going, or why you are watching this young man DJ in this scene, then jump in a swimming pool in the next, then kiss a pretty woman in the back of cab, then do some blow, then DJ again at the end of a long night. There is no why to it. There only is an *is*—which is youth, melancholy, and inspiration. (CHARLES MUDEDE) **Seven**

Gables, Fri-Sun 2:20, 5:10, 8 pm, Mon-Tues 5:10, 8 pm.

★ FRESH DRESSED

Before watching this informative documentary by the cofounder of the influential *Ego Trip* magazine, Sacha Jenkins, I was on the side of those who argued that hip-hop had four elements: DJing, rapping, dancing, and graffiti. There were some who maintained that fashion constituted a fifth element, but I thought this was a bit of a stretch because fashion did not present an innovation that, upon its formation, was outside of capitalism, outside of the market, outside of the mainstream. Then I learned in this documentary, which concerns the history of hip-hop fashion, about Dapper Dan the hip-hop tailor of Harlem, and had to admit that his manner of blending, mixing, and reappropriating high-end brands was indeed consistent with my hip-hop innovation criteria. In fact, a law action shut down his Harlem store—he was outside of capitalism. The documentary also describes the post-Dapper Dan fashion bubble of the 1990s. It grew and grew and finally burst around the time, 2001, the dot-com bubble crashed the stock market. We now dress fresh in the terrific ruins of that crash. (CHARLES MUDEDE) **Northwest Film Forum, Wed-Thurs 8 pm.**

★ GÜEROS

When crusty old activists talk about their klieg-lit close-ups—defending the barricades in Paris of '68, fighting off police during the occupation of Zuccotti Park in 2011—they talk about adrenaline. In the old braggarts' telling, they were nothing if not animated. They debated, fought, and fucked, a great mass of seething life pitting their bodies against the brutal coolness of business as usual and devoting themselves to the messy heat of democracy as it should be conducted. But *Güeros*, an understated but lush-looking film in black and white by Alonso Ruiz Palacios, depicts a student revolt in Mexico City as a moment of profound and unexpectedly beautiful ennui. Despite the characters' best efforts to achieve a goal (lead a student revolt, search for an obscure musician), they come most alive in moments of pause: joking while stuck in traffic, talking to a little neighbor girl on a cup-and-string telephone, catching their breath in a city garden after running from a potential mugger. It begins when rowdy little Tomás (Sebastián Aguirre) is sent away to stay with his older brother Sombra (Tenoch Huerta), a university student in the big city—but the students are on day 163 of a strike, and nobody has much to do besides talk, march, and not work on their thesis papers. The two



SHARKS VS. WEENIE DOGS

HEY GUYS! I'm taking Shark Week off, so here's a classic Shark Week column with updated Shark Week details. Enjoy your Shark Week! —Humpy

Look, I have nothing against Shark Week—the annual weeklong tribute to those finny, ass-chomping murderers of the deep. HOWEVER! The Discovery Channel could devote the occasional week to a far more frightening animal—the weenie dog. **DON'T YOU DARE LAUGH AT MY PHOBIA!!** The weenie dog is, statistically speaking, far more dangerous... and here's my three-pronged proof:

Proof One! Unless you're that dick Aquaman, how much time do you spend in the ocean? Twenty minutes a year, tops? Comparatively, how many times per year do you pass a weenie dog on the street? Maybe 125? Therefore, your ankle's chances of being **mauled by a weenie dog** are 125 times greater than your chance of an attack from a shark. (Note: The previous statistic was pulled directly from my ass, but is nonetheless scientifically sound.)

Proof Two! Weenie dogs are the worst. Weenie dogs are ugly, misshapen, unnecessarily angry, and racist. **YES, RACIST!!** Because of their German descent, not only do they **despise Jews and homosexuals**, they hate ALL races—except the weenie dog race. There's only one weenie dog race I love... and that's when 20 weenie dogs race each other around a horse track. It's **HILARIOUS!!**

Proof Three! Weenie dogs are clinically

insane. Are sharks insane? NO. When they take a bite out of a seal, surfer, or sex-crazed teenager, it's usually because they're starving to death. Conversely, the reason weenie dogs take a bite out of people's ankles is for one of the following reasons: (1) **Weenie Dog God told them to.** (2) The person's ankle reminds them of a Jew. (3) They believe their teeth are miniature diamond-encrusted robots that will eventually teleport them to weenie dog heaven if constantly coated in human blood and cat feces. In short, **WEENIE DOGS ARE BATSHIT CRAZY!!**



That being said, Discovery Channel does not have a “Weenie Dog Week,” it has a “Shark Week” (broadcast July 5 through 12)—so we'll just have to be satisfied with a week devoted to a **less frightening, less violently bonkers** animal. Here are a few highlights:

Shark Trek (Sun July 5, 8 pm). Unfortunately, this is not about an adventurous **starship shark captain** who flies around the galaxy banging hot alien fish. It's about some scientists tracking great white shark migration off the Florida coast. (Sharks can smell blood in the water... but can they smell *lawsuits*?)

Island of the Mega Shark (Sun July 5, 9 pm). The Pacific island of Guadalupe is home to the world's largest population of great white sharks. Conversely, most of the world's weenie dogs reside in Stuttgart, Germany, where they're secretly planning to launch the “Fourth Reich”—a future German empire in which **weenie dogs enslave the human race** and feast upon their ankles. **Bastards!**


Sharksanity 2 (Sat July 11, 9 pm). Viewers rank their favorite clips of sharks jumping, chasing, and biting people. You know why you never hear of sharks attacking weenie dogs? Because the dogs slip down the sharks' throats and **eat them alive... from inside.** ■

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brothers, plus Sombra's pal Santos (Leonardo Ortizgris), go on a circuitous road trip through Mexico City. The lost children pass through a series of situations and are at home in none of them: tough and poor quarters of town, the roiling and self-important students at the campus, a ritzy party full of pretentious movie people, and so on. ("Güero" means foreigner—the characters meet this epithet nearly everywhere they go.) *Güeros*, like Roberto Bolaño's novel *The Savage Detectives*, does not build toward a climax, but is an episodic tour through a series of Mexican scenes that manage to be dreamy and gritty at the same time. There is adrenaline and heat, fighting and fucking, but in this movie, that's not where life really is—it's in a glance, a murmur, and trying to catch your breath. (Brendan Kiley) **Grand Illusion, Wed-Thurs 8 pm.**

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After being diagnosed with a terminal illness, the father of first-person nonfiction film, Ed Pincus, decides to collaborate with Lucia Small to make one last film about the end of his life. **Grand Illusion, Fri 7 pm, Sun 5, 7 pm, Mon-Tues 8 pm.**

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★ **DOPE**
A smarter, sweeter, and much better-acted movie in the tradition of *Friday* and *House Party*, *Dope* follows three nerdy, 1990s-obsessed teenagers of color trying to survive a wild adventure after one of the teens, Malcolm, ends up with a backpack full of drugs that he's forced to get rid of before it ruins his Harvard dreams. Like *Friday*, this is a movie that people of all races will likely enjoy, but not everyone will be in on all the jokes. The humor is quick, with a Black Twitter feel, light-handed and pretty consistent throughout the entire movie. This is a decidedly black film, but in 2015, it's been expanded to a more modern definition of blackness. Mixed-race kids, queer brown kids, light-skinned kids—their blackness is never questioned (with the exception of one hilarious scene where the teen's white friend questions why he can't say "the N-word" while teen Jib can). The one area where, sadly, *Dope* doesn't improve upon the black coming-of-age films of the '90s is in its portrayal of women. With the exception of Diggy (Kiersey Clemons), whose queer character matches her friends in their objectification of women, the women in this movie are prizes and sex objects. So when I say that I loved this film, understand how good the rest of it must have been in order for me, as a proud feminist, to still recommend it. Even with the great big F this film would get on the Bechdel test, it is still a smart and funny representation of black male teens today. Great cameos by A\$AP Rocky, Allen Maldonado, and Quincy Brown add a lot of fun to the film. But the best asset of *Dope* is the fantastic acting of newcomer Shameik Moore as Malcolm. With a quick stutter or a look in his eyes, he can convincingly portray the awkward stumbling into adulthood that I see in my own teenage son. I would have loved to have seen that same honesty in the portrayals of young black women, too. (JEOMA OLUO) **Various locations.**

★ **ME AND EARL AND THE DYING GIRL**
In adapting his novel for the screen, Jesse Andrews retains the present-day Pittsburgh setting, but Alfonso Gomez-Rejon's film (a follow-up to his 2014 debut, *The Town That Dreaded Sundown*) is a throwback in most every other respect—and that isn't always an asset, since it also traffics in the reductive class and gender politics of an earlier era. Greg (Thomas Mann) is a teenage misfit who complains a lot for a guy who has it pretty good, but he wouldn't be a true adolescent if he didn't. His best friend,

Earl (RJ Cyler), who is poor, and new friend, Rachel (Olivia Cooke), who has leukemia, have more reasons to bitch (Molly Shannon, who plays Rachel's mom, is also a lush). If that isn't in the laconic Earl's nature, Rachel has a voice, and she uses it to express her fears, but Greg is the narrator, and everything unfolds from his perspective. It's the point of the film, but it's also what makes it so frustrating. On the one hand, the actors' chemistry never feels forced. On the other, the film privileges Greg in every way. He learns from his less fortunate friends, but they remain less fortunate. That may also be the point, but it leaves an uncomfortable aftertaste, especially in light of the inspired set-pieces (many involving Nick Offerman as Greg's eccentric dad) and affecting moments (many involving Cooke, the Norman Bates-besotted Brit from A&E's *Bates Motel*). Greg gets to know Rachel when his do-gooder mom (Connie Britton, bringing some Tammy Taylor gravitas to the proceedings) recommends he keep her company while she undergoes chemotherapy. Refreshingly, a *Fault in Our Stars* love affair fails to materialize, and Gomez-Rejon never plays Rachel's illness for laughs, but she becomes more of an observer than a participant in the filmmaking project of Greg and Earl, who remake art-house classics using the cheapest means possible. Not until late in the game does Greg come to realize that Rachel is a truer artist than he will ever be. The film itself is also a work of art. On the surface, it privileges a middle-class white guy, but behind the scenes, it's the product of a Mexican American filmmaker who grew up in a Spanish-speaking home and the ingenious South Korean cinematographer who helped to make the work of Park Chan-wook world famous, from the pulsing reds and inky blacks of *Lady Vengeance* to the poisonous greens and blues of *Stoker*. Aided by Brian Eno and Nico Muhly's dreamlike score, Chung Chung-hoon invests ordinary teenage bedrooms and suburban high-school cafeterias with a magic and mystery that don't disguise the film's shortcomings—but sure make them easier to forgive. (KATHY FENNESSY) **Various locations.**

★ **THE OVERNIGHT**
Have you guys ever had those nights where you stick around some probably horrible people because you're already kinda drunk and there might be fun drugs coming and if nothing else this could make for a good story? Now imagine doing that in your mid-30s, at your kid's first playdate in a new town. Welcome to *The Overnight*. Alex (Adam Scott) and Emily (Taylor Schilling) are two white people who, along with their kid, have recently moved from Seattle to Los Angeles. Their kid meets another kid at a park, whose father is Kurt (Jason Schwartzman), a white man in a large hat who declares himself "basically the mayor of the neighborhood." Jason Schwartzman invites his new pals over for dinner with his family. Despite Jason Schwartzman obviously being *fucking awful*, the starved-for-friends Alex and Emily accept, and arrive to Kurt's mansion to meet him and his wife, Charlotte (Judith Godrèche). They eat pizza, get drunk, and put the kids to bed, and then things get weird. You may ask yourself: "Why should I spend 90 minutes and \$10 watching four white people decide whether or not to fuck each other?" And to that, I respond: "I don't know, because they're attractive? And the characters are awful, but possibly fun, maybe in the right circumstances, so just go with it?" Are they really swingers? *Maybe*. Do you want to find out? You know you do. Besides, Scott and Schilling are wonderful to watch, and perfect guides to the land of wealthy hipster eccentricity. (That isn't a place anybody should ever want to visit—but once you're there, it's annoyingly hard to look away.) So while you might think you have no interest in watching a group of white people whose struggles seem limited to dick size, butt stuff, and determining who hates their marriage the most, I'm still gonna recommend you experiment with *The Overnight*. It's not always fun, but it does make for a memorable evening. (ELINOR JONES) **Various locations.**

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Notice of Certificate of Acceptance and Declaration of 3 Land Patents.

1. Described as Lot 5, Block 95, Gilman Park, According to the plat thereof recorded in volume 3 of Plats, page 40 record of king County, Washington, less recorded easements, Parcel # 276780-0025. Under the original, certified LAND PATENT #293, Dated July 11th 1864. As recorded March 9th, 2015, DECLARATION OF ASSIGNEES UPDATE OF PATENT, King County Recorder's # 201510309000840.

2. Described as: the West 64 feet of Lots 1 and 2, Block 10, University Lake Shore Addition, Division 1,2 and 3, according to the Plat thereof recorded in Volume 18 of Plats, Page 81, records of King County Washington, Parcel # 882090-0993. Under the original Land Patent #3836 dated, August 10th 1872. As recorded March 9th, 2015, DECLARATION OF ASSIGNEES UPDATE OF PATENT, King County Recorder's # 20150309000838.

3. Described as: Lot 43 and North Half of Lot 42, Block 4, Wasson's Addition to Ravenna Park According to the Plat thereof, recorded in Volume 5 of Plats, Page 42, in King County, Washington, Parcel #919120-1260. Under the Original Land Patent # 3900 dated, Sept. 2nd, 1872. As recorded March 9th, 2015, DECLARATION OF ASSIGNEES UPDATE OF PATENT, King County Recorder's # 20150309000839.

SUPERIOR COURT OF WASHINGTON COUNTY OF KING

In re:
Rhonda Beth Burcell, Petitioner
And Thomas Gregory Burcell, Respondent.
No. 15-3-03085-3KNT
Summons by Publication (SMPB)
TO THE RESPONDENT: Thomas Gregory Burcell

1. The petitioner has started an action in the above court requesting that your marriage or domestic partnership be dissolved.

3. You must respond to this summons by serving a copy of your written response on the person signing this summons and by filing the original with the clerk of the court. If you do not serve your written response within 60 days after the date of the first publication of this summons (60 days after the 21st day of May, 2015), the court may enter an order of default against you, and the court may, without further notice to you, enter a decree and approve or provide for other relief requested in this summons. In the case of a dissolution, the court will not enter the final decree until at least 90 days after service and filing. If you serve a notice of appearance on the undersigned person, you are entitled to notice before an order of default or a decree may be entered.

4. Your written response to the summons and petition must be on form WPF DR 01.0300, Response to Petition (Marriage). Information about how to get this form may be obtained by contacting the clerk of the court, by contacting the Administrative Office of the Courts at (360) 705-5328, or from the Internet at the Washington State Courts homepage: <http://www.courts.wa.gov/forms>

5. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be served on time.

6. One method of serving a copy of your response on the petitioner is to send it by certified mail with return receipt requested.

7. Other: Order for Service of Summons by Publication.

This summons is issued pursuant to RCW 4.28.100 and Superior Court Civil Rule 4.1 of the state of Washington.

Dated: 5/18/15

Rhonda B. Burcell
Signature of Petitioner or Lawyer/WSBA No..

File original of your response with the Clerk of the Court at:
Maleng Regional Justice Center
401 - 4th Avenue N.
Kent, Washington 98032

Serve a copy of your response on: Petitioner (you may list an address that is not your residential address where you agree to accept legal documents. Any time this address changes while this action is pending, you must notify the opposing parties in writing and file an updated Confidential Information Form (WPF DRPSCU 09.0200) with the court clerk.)

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I SAW U

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Piper at Green Lake PCC, damn you're gorgeous, with a smile that resonates long after you've given it... Let's have a conversation sometime! **When: Saturday, June 20, 2015. Where: Green Lake P.C.C.. You: Woman. Me: Man. #921161**

ONE EYED PURPLE PEOPLE EATER

Took pix of you at Solstice. Would love to show them to you. I was on a fold up bike with helmet. I wasn't trying to be lewd... your smile was amazing, your outlook was incredible. Dinner is on me. **When: Saturday, June 20, 2015. Where: Gas Works Park. You: Woman. Me: Man. #921160**

BEAUTY IN THE BOOKS

Brief encounter at 3rd Place Books at noon today. You wore a Mariners shirt and amazing black shorts. We circled each other. My heart is still ringing like a gong at your loveliness. "O savage and tender achings!" -Walt Whitman **When: Friday, June 26, 2015. Where: Third Place Books, Ravenna. You: Woman. Me: Man. #921159**

19TH AND THOMAS BUS STOP

Dear M, My first 'I Saw U' ad. Kind of embarrassing. My heart was beating faster this morning when I saw you again. Why? Many possible reasons.. want to explore? I love mysteries. And I love uncovering things. xoxo, S **When: Thursday, June 25, 2015. Where: 19th and Thomas bus stop. You: Man. Me: Woman. #921158**

BAKERY BAR STOOLS

I've run the numbers- it seems we could have had two chairs each and arm-wrestled for the fifth. You live in Madison Park and get to the French bakery for coffee? We just please must be pals. Neighborly. Wi-Fi aficionado **When: Thursday, June 25, 2015. Where: Belle Epicurean. You: Man. Me: Woman. #921157**

REACHING MY LIMIT

You work at the math study center at UW. Your tattoo is hot. I like how you use pencils with no erasers and scrape the metal against the paper. Come sit next to me some more. **When: Wednesday, June 24, 2015. Where: UW Math Center. You: Man. Me: Woman. #921156**

ON THE 550

You: Gingerly-blond, green socks. Me: Bearded, purple plaid. You loaded your bike at Westlake. You said hello to a woman you know then pet her small dog. We exchanged a few smiles before I de-boarded at International Station. You're adorable. **When: Wednesday, June 24, 2015. Where: 550 Bus at Westlake. You: Man. Me: Man. #921155**

HADDI AT FREMONT SOLSTICE

You and your friend were at Fremont Brewing and I was holding my dog. You helped me give her water. I saw you again at Gasworks and we chatted while your friend's phone charged. I'd love to see you again! **When: Saturday, June 20, 2015. Where: Fremont Brewing and Gasworks. You: Woman. Me: Man. #921154**

ROCKCREEK ON JUNE 22

You were having dinner with what looked like your brother and you dad. I was with friends. Could not stop looking at you. **When: Monday, June 22, 2015. Where: Rockcreek. You: Man. Me: Woman. #921153**

FREMONT FAIR DANCING PUSA

We were dancing at the Presidents of the United States of America show at the Fremont Fair on June 20th. You came up beside me to dance and it was hot and I'd like to dance with you again. **When: Saturday, June 20, 2015. Where: Fremont Fair. You: Man. Me: Man. #921152**

POSER!

We work together. You like good music and know tons of the same people. Up until yesterday I thought you were kinda lame... But I feel differently now. I hope we can become friends? **When: Saturday, June 20, 2015. Where: Pizurple. You: Man. Me: Woman. #921151**

CHIHULY GARDENS THEATER FRIDAY AFTERNOON

You are a 40-something, tall, lovely black-woman hanging back to let other people have a seat. I was a 40-something white man leaving the theater with my 80 yr old mom. You looked at me looking at you. Hi. **When: Friday, June 19, 2015. Where: Chihuly Garden Theater. You: Woman. Me: Man. #921150**

CLARK KENT AT JOE BAR

You were the handsome nerd reading Norwegian Wood and eating a delicious pepper biscuit. I just wanted to tell you I liked you're whole aesthetic - The bottle blonde with the teen and the barksy little dog. **When: Sunday, June 21, 2015. Where: Joe Bar. You: Man. Me: Woman. #921149**

ALASKA FLYING

We sat next to each other on the flight, you were heading to a sorority conference and you sing in the Seattle Women's Chorus. Despite our age difference, I'd love to get a drink and see if anything more develops. **When: Wednesday, June 17, 2015. Where: On a plane. You: Woman. Me: Man. #921148**

"UNREAL" TANDEM TROUBLE

Me: bicycle-built-for-two. You: blonde, glasses, all smiles and compliments for the bike. Cheers at the bar later. Couldn't help but have two thoughts: 1) Boyfriend? 2) Wish she were tandeming with me! If former isn't the case want to ride? **When: Friday, June 19, 2015. Where: Neptune Theater. You: Woman. Me: Man. #921147**

90'S NIGHT DANCE FLOOR FALL

I am not the most graceful dancer and we(I) made quite the scene but the night was memorable. Your laugh and smile was contagious. I hope to swipe you off your feet, in a better way of course. **When: Tuesday, June 16, 2015. Where: Havana. You: Woman. Me: Woman. #921146**

DELTA FIRST-CLASS AMAZON

We saw each other in the San Diego airport, then sat near each other in first-class, flying to Seattle. You, tall blond, black top and jeans. Big warm smile. You borrowed a pen. You're visiting a daughter. Let's connect. **When: Tuesday, June 16, 2015. Where: Delta 5737 SEATAC. You: Woman. Me: Man. #921145**

OUTSIDE QUEEN ANNE BOOK COMPANY

I was on an awkward blind "date" as I saw you walk outside the bookstore. I wanted to smile and look at you longer but I was trying to be polite to the woman I was with. You're absolutely beautiful. **When: Wednesday, June 17, 2015. Where: Queen Anne Book Company. You: Woman. Me: Man. #921144**

TALL BLOND AMAZON DELTA 5737

We first saw each other in the San Diego airport then 1st class. You borrowed a pen from me. I liked everything about you, your height, figure, style of dress, jewelry, and mostly your warm and large smile! Let's connect. **When: Tuesday, June 16, 2015. Where: Delta 5737 SEATAC. You: Woman. Me: Man. #921143**

THE 8TH AT UPTOWN ESPRESSO

Monday the 8th at "the best coffee in town" around 8 am. In West Seattle. My white dog drew your attention and we discovered we all are from Jersey. Would like to see you again Linn. **When: Monday, June 8, 2015. Where: Uptown Espresso, West Seattle. You: Woman. Me: Woman. #921142**

GC DISCOUNT AT RECORD STORE

To the Capitol Hill record store clerk and BABE who gave me the "Gene Clark discount" Sunday evening (6/14), a little before 9, at your place of employment- on the off chance you see this, drinks? **When: Sunday, June 14, 2015. Where: Capitol Hill Record Store. You: Man. Me: Woman. #921141**

NECK TATTOO AT CUPCAKE ROYALE

You: sitting at Cupcake Royale with a woman. Me: sitting next to you, having coffee with my mom. Is she your SO? If not, wanna go on a date? I dig your neck tats. I think you're hot. **When: Saturday, June 13, 2015. Where: Cupcake Royale in Ballard. You: Man. Me: Woman. #921140**

GEICO VAN IN BALLARD

Cute tattooed boy driving Geico van. Are you single? Let's get beers and walk around the park. Maybe I'll let you sell me some insurance (I need it!) **When: Saturday, June 13, 2015. Where: Ballard. You: Man. Me: Woman. #921139**

BARNES & NOBLE - DOWNTOWN

I was holding a Junot Diaz book and standing in the fiction section. You were wearing a grey shirt and smiled at me. It came into my mind tonight and I thought it was worth throwing out into the world. **When: Thursday, June 11, 2015. Where: Barnes & Noble. You: Man. Me: Woman. #921138**

SMACKED BY BABY AT 5-SPOT

You're new at 5-Spot and weren't sure what hush-puppies are. I spilled water and then my niece slapped you in the face. But you and her d an E.T. finger touch thing, and a was good. You were crazy charmin **When: Wednesday, June 10, 2015. Where: 5 Spot, Queen Anne. You: Woman. Me: Ma #921137**

GORGEOUS GOLFER GIRL

You: White v neck, khaki short putting with your three friends. M smoking the laser room, turquois top, black striped leggings. I enjoy seeing you have fun on the gree Maybe you'll swing my way. **When: Sunday, June 7, 2015. Where: Smash Putt. You: Woman. Me: Woman. #921136**

ME: BIKE, YOU: IN SCRUBS'

You: startled by me riding a little too aggressively (sorry!). Me, startled (and a little dumbfounded) encountering someone so foxy a suddenly. Before I realized I should turn around and talk to you, you disappeared into the parking lot **When: Wednesday, June 10, 2015. Where: Parking lot kin of across from Fred Hutch, ju off Fairview Ave. You: Woma Man. #921135**

LOCAL 360/1ST&BELL/SMIL

~1pm, Wednesday June 10. Yo walking down 1st crossing Be carrying a large amazon box. M (work) lunch @Local 360, outside blue & yellow gingham shirt. I notice you, you noticed me noticing you, w smiled. Coffee is a must. **When: Wednesday, June 10, 2015. Where: Local 360, First and Be St, Belltown. You: Woman. M Man. #921134**

STOLE YOUR SPOT AT NEUMO'S

We talked at Neumo's last night (6/3) I stole and then shared your sp upstairs. You Microsoft and Bomba & Tonic, Me Amazon and Manny's. Y left early without my number. **When: Wednesday, June 3, 2015. Where: Neumo's. You: Woma Me: #921132**

STOUT ON CAPITOL HILL

Eric, I met you at Stout on the hi you sat next to me at the bar an we conversed while I was waiting f someone else. I wish I had stayed hang out with you instead. **When: Monday, June 1, 2015. Where: Stout. You: Man. Me: Woma #921130**

DOCTOR (NURSE?) DAVID

You used to come to my old job at natural foods store in Queen Anne f an 8oz latte before your night shift was bumped that we were never ab to connect, so let's get in touch. **When: Thursday, May 1, 2015. Where: Queen Anne. You: Ma Me: Woman. #921129**

FOR TAYLOR & BINDI

We met at the OHS Doggie Dash Waterfront park, I thought you (an Bindi) were great and wanted get know you better. When I turne around to ask, you were gone. Drink Happy hour? No expectations. **When: Saturday, May 9, 2015. Where: DoggieDash. You: Woman. Me: Man. #921128**

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SAVAGE LOVE

Gymnastics **BY DAN SAVAGE**

This is going to sound like bragging, but my appearance is intrinsic to my kink. I'm a gay male gymnast. Most of the guys on my college team are annoyed by the kind of objectification we routinely come in for. (We actually don't want to be auctioned off at yet another sorority fundraiser, thanks.)

But I've always been turned on by the thought of being a piece of meat. I've masturbated for years about dehumanization. Being in bondage, hooded, and gagged—not a person anymore, faceless, nude, on display, completely helpless. (Just typing that sentence made me hard.) It finally happened. I found a guy on Recon.com (which I discovered on your podcast, so thank you). He is into BDSM, which isn't the goal for me, and he wanted to do some of "his stuff" to me while I was dehumanized and helpless.

We had a long talk about what I was okay with (gentle tit clamps, some butt play, very light spanking) and what I wasn't okay with. I didn't want to be marked. He asked what I meant by that, and I said, "No bruises, no welts, no red marks." He didn't bruise me, but he did something that it didn't occur to me to rule out: He shaved off all my body hair—pits, pubes, legs, ass, chest. I'm angry, but at the same time, I'm seriously turned on by the thought of seeing this guy again. I also have a boyfriend. I thought going in that this would be a onetime thing, that I would get this out of my system and never tell my boyfriend about it, but I don't think I can do that now. (Maybe I should've figured out that something I've been jacking off about since age 13 isn't something I could do just once.) What do I say to my boyfriend about being suddenly hairless and about my kink? And what do I say to the guy? I want to go back and continue to explore being an object, but I don't feel like I can trust him.

*Desire Erased Humanity
Until My Aching Nuts Explode*

You could tell your boyfriend the partial truth, DEHUMANE, or you could tell your boyfriend the full truth.

The partial truth would go something like this: "Guess what, honey? I shaved off all my body hair all by myself just for fun. Do you like it? And, hey, we've been dating for a while, so I should probably lay all my kink cards on the table." Then you tell him about these fantasies—to be dehumanized, to be an object, to be helpless—and you do it with a smile on your face and a bone in your jock. Remember: You're not sharing a tragic cancer diagnosis with him. You're sharing something fun, interesting, and exciting about your sexuality. Don't panic—and don't hold it against him—if he reacts negatively at first. This is the start of a conversation, not the end of it, and it's a conversation about his desires, too, DEHUMANE, not just yours.

If it turns out that dehumanization/objectification isn't something he can do, and it's not something he could allow you to do with others, then you're not right for each other. End the relationship and date kinksters you meet on Recon, and disclose your kinks earlier to any presumed-to-be-vanilla guys you date. (You never know: You could disclose your kink to a presumed-to-be-vanilla boyfriend and discover that he's as kinky as or kinkier than you are.)

The full truth would go something like this: Hand him this column.

DEHUMANE's boyfriend, if you're reading this, please know that the mistake your

boyfriend made—doing this behind your back in the hopes that one experience would satisfy his curiosity forever—is a common one. A lot of people, kinky and not, believe that kinky desires don't work the same way vanilla desires do, i.e., unlike "normal" sexual desires (fucking, sucking, rimming), kinky desires (pissing, spanking, binding) only have to be acted on once. Do it once, get the kink out of your system, enjoy vanilla sex—and only vanilla sex—for the rest of your life. But kinks don't work that way. In the same way that "normal" people don't wanna fuck just once in their lives, a person with your boyfriend's kinks isn't going to wanna be objectified and dehumanized just once in his life. Your boyfriend didn't know that before he did it the first time, but he knows it now. If you can find it in your heart to forgive him, you could wind up with a very hot and very grateful guy.

Back to you, DEHUMANE: Put Recon Guy on hold until after you partial or full the boyfriend. If you do want to play with him again—because you're single or because your boyfriend approves—have an out-of-roles conversation with him about what happened last time. He didn't hurt you, he tricked you, and you're understandably wary of playing with him again. If you do play with him again—a big if—this time anything you haven't ruled in is automatically ruled out. No tricks. With any luck, your boyfriend, if he feels like he can trust you again, will be there to keep an eye on him and to enjoy the sight of your helpless, faceless body.

I'm a 26-year-old guy. I had a fling with an awesome bisexual girl, and I told her about the fantasies I've always had about men. She suggested I was bisexual, and it started to make a lot of sense to me. So like an idiot, I came out to my parents. They don't seem to believe that I'm bisexual, despite my father being a trans woman. I've never been very macho, and they think I'm confusing that with being bi. Some days I don't feel the urge to have sex with men at all, and I feel silly for coming out. I worry that this is something to do with my feelings about my dad. But I've cybered with a few guys on Gaydar, etc., and I've really enjoyed it. So am I bi or not? Or does it even matter? Was I stupid coming out? I am in a rural area far from the LGBT community, but I'm planning a weekend in the city soon, and I'm hitting the gay bars in the hopes that if I at least make out with a guy, I will get some clarity.

Can't Retract And Panicked

Some days I don't feel the urge to have sex with men—believe it or not—but that doesn't make me any less gay. And there are lots of openly bisexual guys out there who don't have dads who are trans women, CRAP, so I think we can set both the intermittently-disinterested-in-dick and out-trans-parent issues aside. So what's going on? You have a bad case of something that is rarely discussed: coming-out remorse. All the bad falls on your head the instant you come out—shitty reactions from parents, for example, even ones who should really know better—and the good has yet to arrive. Don't panic, give it time, go suck a few dicks, and see how you feel. Bisexual is an identity, not a tattoo on your forehead, and if it's not right for you—if it's not who you are—you can round yourself back down to straight. ■

On the *Lovecast*, Dan chats with
Hillary Frank about sex after pregnancy:
savagelovecast.com.

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THE HIGH LIST
 RECOMMENDED EVENTS
 FOR STONERS
 BY EMILY NOKES


‘The Destroyer Has a Master Plan’

ART Through Aug 1, Speckled & Drake
 (1355 E Olive Way)

Local artist/musician/fortune-teller Corey J Brewer makes slide collage prints using film negatives and transparencies from home movies, mainstream cinema, educational films, etc. in 35-mm slide casings. He manipulates the slides using paint, bleach, and other wizard tools—the resulting pieces are appealingly eerie and very worthy of your bloodshot eyeballs.

Nearby snack: Pie Bar (1361 E Olive Way) is a place whose only function is to sell *pie and booze*. You can get a slice of pie, or a martini, OR, if you’re feeling frisky: a PIETINI—pie-inspired drinks that come with a crumbled piecrust rim. It sounds kind of gross, but then you’re drinking one like, where has this been all my life?

‘Freedom Fantasia’

THEATER/QUEER July 1–3, Triple Door
 (216 Union St)

BenDeLaCreme hosts this Fourth of July spectacular, which also features star-spangled talent from Kitten LaRue, Cheronna Shinatra (who’s up for a 2015 Stranger Genius Award!), Lou Henry Hoover, and many more. [Heart-eyes emoji.]

Nearby snack: You’re in luck! The Triple Door has a full menu of food from

FREE WILL ASTROLOGY

BY ROB BREZSNY

For the Week of July 1

ARIES (March 21–April 19): To determine whether you are aligned with the cosmic flow, please answer the following questions: (1) Would you say that your current situation is more akin to treading water in a mosquito-ridden swamp or conducting a ritual of purification in a clear mountain stream? (2) Have you been wrestling with boring ghosts and arguing with traditions that have lost most of their meaning? Or have you been transforming your past and developing a ripper relationship with your roots? (3) Are you stuck in a gooey muck? Or are you building a flexible new foundation?

TAURUS (April 20–May 20): Taurus singer Sam Smith won four Grammys this year, largely on the strength of his hit single “Stay with Me.” The song has a lush gospel choir backing up his lead vocals, or so it seems. But in fact, every voice in that choir is his own. He recorded 20 separate harmony tracks that were woven together to create the big sound. What would be the equivalent in your world, Taurus? How could you produce a wealth of support for yourself? What might you do to surround yourself with a web of help and nourishment?

GEMINI (May 21–June 20): Born under the sign of Gemini, Gustave Courbet (1819–1877) was a French painter who upset traditionalists. Unlike many of his contemporaries, he wasn’t interested in creating idealistic art based on historical and religious themes. He focused on earthy subjects about which he had direct experience, like the day-to-day lives of peasants and laborers. So even though he became a highly praised celebrity by his mid-30s, the arbiters of the art world tried to exclude him. As you strive to get your voice heard, Gemini, I urge you to be equally cheeky and innovative. Buy yourself a megaphone or erect your own clubhouse or launch a new enterprise. Do whatever it takes to show who you really are.

CANCER (June 21–July 22): “I am trying to be unfamiliar with what I am doing,” said composer John Cage in describing his creative process. That’s excellent counsel for you to meditate on, Cancerian. The less expertise and certainty you have about the rough magic you’re experimenting with, the more likely it is that this magic will lead you to useful breakthroughs. To

bolster Cage’s advice and help you get the most from your period of self-reinvention, I offer you this quote from Picasso: “I imitate everyone except myself.”

LEO (July 23–Aug 22): Your words of wisdom come from Leo artist Andy Warhol: “Sometimes people let the same problem make them miserable for years, when they could just say, ‘So what.’ That’s one of my favorite things to say: ‘So what.’” Can I interest you in that approach, Leo? It has similarities to the Buddhist strategy of cultivating nonattachment—of dropping your fixations about matters that can’t be controlled or changed. But I suspect you would draw special benefits from the breezy, devil-may-care spirit of Warhol’s version. So start there.

VIRGO (Aug 23–Sept 22): In her late 20s, J.K. Rowling was a single mother living on welfare. That’s when she began work on her *Harry Potter* books. Craig Newmark had turned 42 by the time he founded Craigslist. One of the world’s most oft-visited websites is the Huffington Post, which Arianna Huffington established when she was 54. As for Harland Sanders, creator of KFC: He didn’t begin building the global empire of fried-chicken restaurants until the age of 65. I hope the preceding serves as a pep talk, Virgo, reminding you that it’s never too late to instigate the project of a lifetime.

LIBRA (Sept 23–Oct 22): It’s the power-building phase of your astrological cycle. To take maximum advantage, convey the following message to your subconscious mind: “I know you will provide me with an abundance of insight, inspiration, and energy for whatever intention I choose to focus on. And during the next four weeks, my intention will be to cultivate, expand, and refine my personal power. I will especially focus on what author Stephen R. Covey called ‘the capacity to overcome deeply embedded habits and to cultivate higher, more effective ones.’”

SCORPIO (Oct 23–Nov 21): I’m a big fan of science and logic and objective thinking. Most of us need more of that good stuff. But in the immediate future, Scorpio, I’ll steer you in a different direction. I believe you will benefit from injecting your imagination with primal raw crazy wild mojo. For example, you might read utopian science fiction and fairy tales about talking animals and poetry that scrambles your intellectual constructs. You could remember your dreams and ruminate about them as if they were revelations from the Great Beyond. You may also find it healthy to fantasize profusely about forbidden and impossible and hilarious adventures.

SAGITTARIUS (Nov 22–Dec 21): There are

pan-Asian restaurant Wild Ginger.

Scared of Chaka, Full Toilet, Prison

MUSIC Thurs July 2, Chop Suey (1325 E Madison St)

Whoa. Albuquerque punk band Scared of Chaka are playing a reunion show! Also on the bill are Seattle’s own Full Toilet, fronted by the ill-tempered Don Sheets, who is sure to blow a gasket. The last time Full Toilet played at Chop, they left behind an actual toilet, which was then made into a giant outdoor ashtray (for butts!). This was viewed by the band as a hostile act and resulted in a rant/rave-filled e-mail claiming that the toilet was Sheets’s own home shitter and demanding an ice sculpture, among other things, by way of reparations. Do go to this show.

Nearby snack: Have you had the dessert chimichanga at El Gallito (1700 20th Ave)?

Fireworks! Everywhere!

BOOM! Sat July 4, Various locations
FIREWORKS FUCKING RULE. You know they do. They are so cool. Who designs them? How the hell do they get those shape-making ones to make those shapes? So beautiful! So fleeting! No matter where you live in the Seattle area, there is probably a fireworks show you can horn in on because the sky is still free, like you. (For now.) Check our handy Fourth of July calendar for details: thestranger.com/events/julyfourth.

Nearby snack: The most Fourth of July snacks are: Bomb Pops/Firecrackers (those red, white, and blue Popsicles), the flag cakes that your neighbor always makes with raspberries/blueberries/Cool Whip, and... hot dogs, I guess? Knock yourself out. ■

lots of inquiries and invitations coming your way—perhaps too many. I don’t think you should pursue all of them. In fact, I suspect that only one would ultimately make you a better human being and a braver explorer and a wiser lover. And that one, at first glance, may not have as much initial appeal as some of the others. So your first task is to dig deep to identify the propositions that are attractive on the surface but not very substantial. Then you’re more likely to recognize the offer that will have lasting value even if it doesn’t make a spectacular first impression.

CAPRICORN (Dec 22–Jan 19): “I find a lot of people physically attractive, but finding people mentally and spiritually attractive is different and much harder for me.” So says 40ozshawty on her Tumblr page. If you share that frustration, I have good news. According to my reading of the astrological omens, you’re due to encounter a higher-than-usual percentage of mentally and spiritually attractive people in the next six weeks. But I wonder how you’ll deal with this abundance. Will you run away from it, feeling overwhelmed by the prospect that your life could get more interesting and complicated? Or will you embrace it, daringly welcoming the interesting complications?

AQUARIUS (Jan 20–Feb 18): I think you will generate good fortune for yourself by choosing between two equally invigorating but challenging tasks: losing your illusion or using your illusion. Both are quite worthy of your attention and intelligence. To succeed at either would fuel your emotional growth for months to come. You probably can’t do them both, however. So which will it be: Will you purge the illusion or put it to work for you?

PISCES (Feb 19–March 20): Do you sometimes imagine yourself to be an under-achieving underdog? If so, I suggest you start weaning yourself from that fantasy. Do you on occasion allow people to take advantage of you? It’s time to outgrow that role. Do you ever flirt with being a self-pitying martyr? Say bye-bye to that temptation. Cosmic forces are conspiring to relieve you of tendencies to act in any or all of those ways. I’m not saying you will instantly transform into a swashbuckling hero who knocks people over with your radiant self-assurance. But you will, at the very least, be ready to learn much, much more about how to wield your vulnerability as a superpower.

Homework: What would be most fun and interesting thing for you to learn next? Testify at freewillastrology.com.

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